

The School Arts Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

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CONTENTS

THE CONFEDERATE MEMORIAL OF		
STONE MOUNTAIN	<i>Elise Reid Boylston</i>	516
MARTHA BERRY'S LABOR OF LOVE	<i>Maude Gardner</i>	519
LOCAL COLOR	<i>Nell Adams Smith</i>	528
ART IN THE MEMPHIS PUBLIC SCHOOLS	<i>Mary V. Moore</i>	537
TWO COLORFUL PROBLEMS	<i>Ruth Harwood</i>	544
THE ART DEPARTMENT OF A SOUTHERN		
COLLEGE	<i>Beatrice Beyer Williams</i>	548
A YEAR'S ART WORK IN JUNIOR HIGH	<i>Viola Ludwick</i>	550
SOME ACTIVITIES OF THE INDUSTRIAL ARTS		
DEPARTMENT, FLORIDA STATE COLLEGE		
FOR WOMEN	<i>Emily P. Wilburn</i>	553
BIRMINGHAM	<i>Lenore Austin Eldred</i>	555
BALTIMORE MUSEUM OF ART EXHIBITS WORK		
FROM ART DEPARTMENTS OF HIGH SCHOOLS	<i>Olive C. Slater</i>	559
OKLAHOMA ART ASSOCIATION	<i>Marion D. Pease</i>	563
ART FOR THE GRADES		
THE SCHOOLROOM BEAUTIFUL	<i>Elise Reid Boylston</i>	568
DESIGNS FOR TEA SETS	<i>Annye Allison</i>	570
A CHALK TALK FOR CHILDREN	<i>Gladys Merrin</i>	572
HAPPINESS AND ART	<i>Elizabeth McIver Weatherspoon</i>	574

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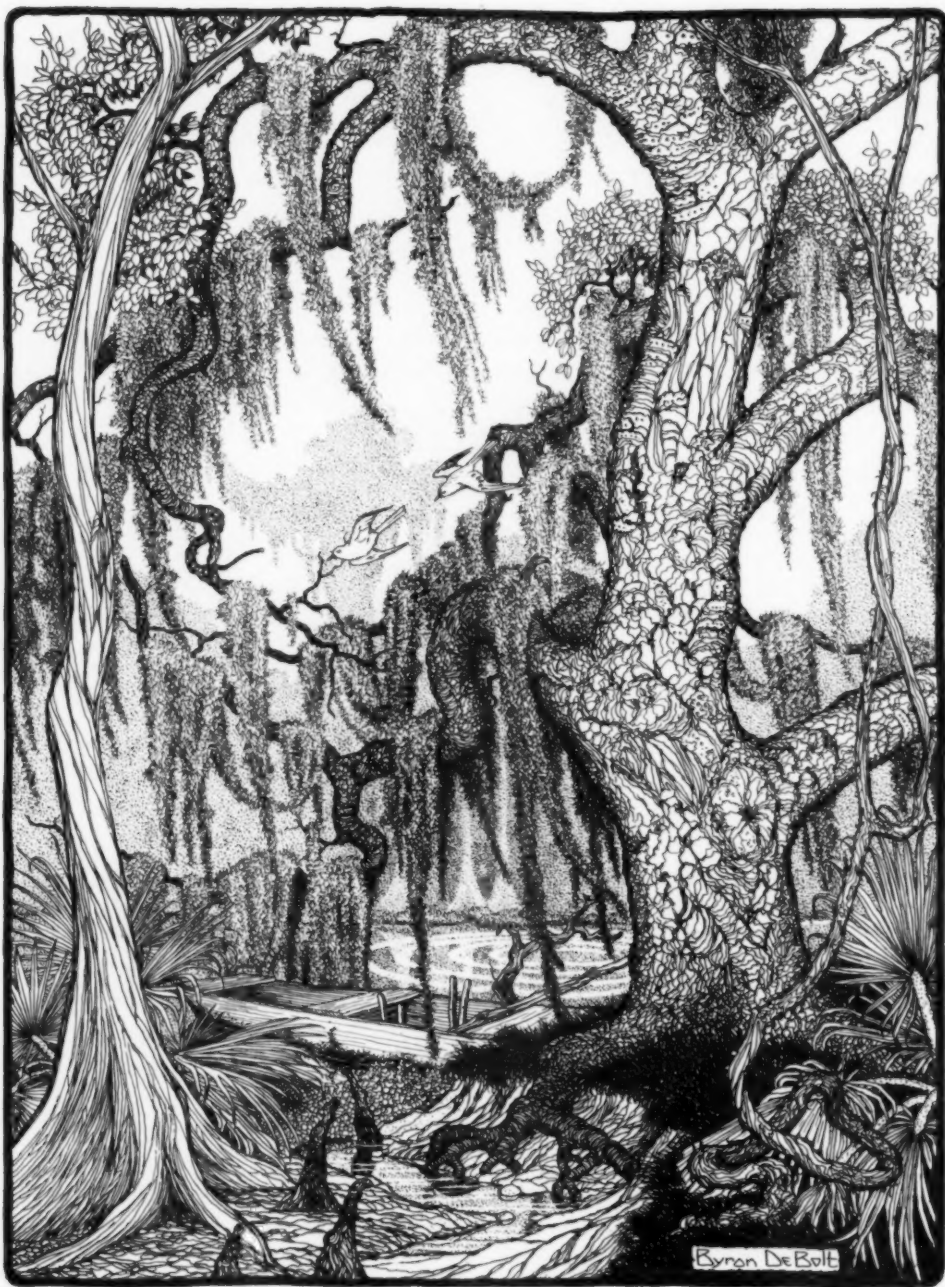
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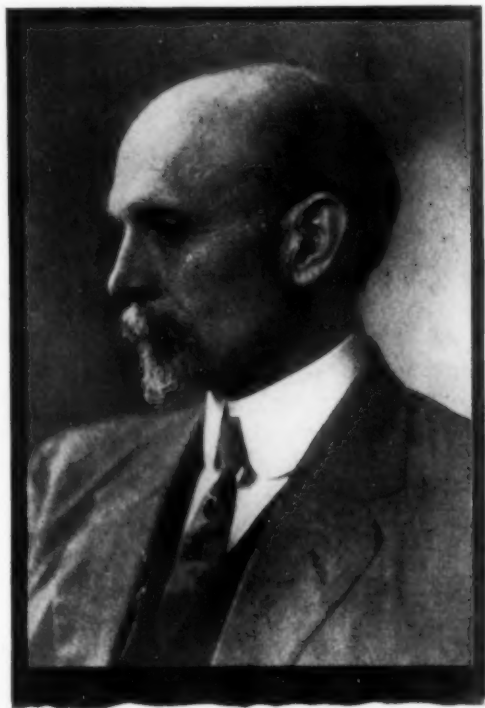
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"NO SPELL OF NATURE IS ENCHANTING AS
THE ONE SHE CASTETH O'ER THE WANDERER
WHO DREAMING, WHILETH SUNNY HOURS AWAY
'NEATH MOSS ROBED TREES".—*De Bolt*

The School Arts Magazine, May 1926



This Sunny South
number is dedicated to
Ellsworth Woodward
of Newcomb College
New Orleans
as a token of appreciation
for his inspiring influence
in the field of Art.

The Confederate Memorial of Stone Mountain

ELISE REID BOYLSTON

*It's great to be a Georgian where Stone Mountain rears her head,
There, sleeping on her massive breast shall live again our dead—
A sacred pledge that North and South forevermore shall stand
Together in the sight of God—united heart and hand;
Selected from her sister states to bear the torch of love
Lit by the radiance of His smile—God's blessing from above.*

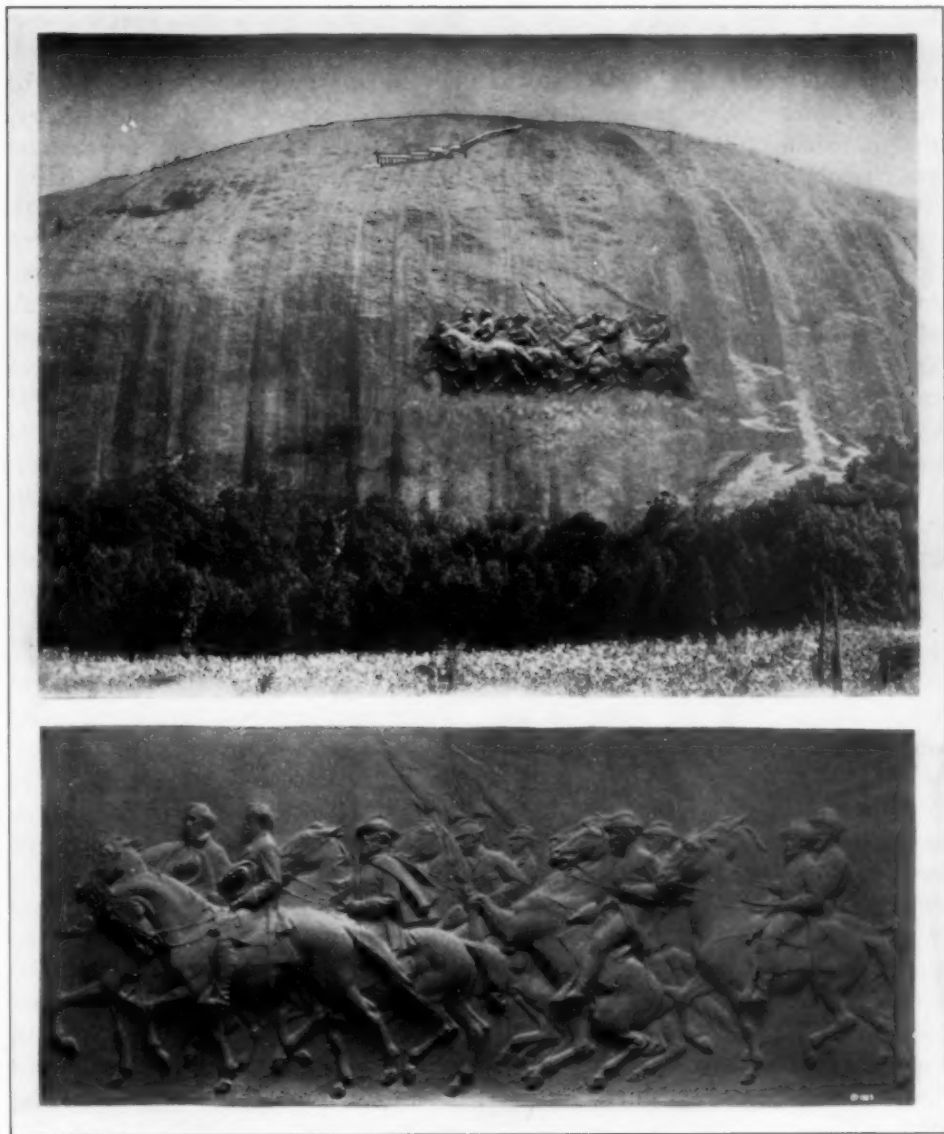
SIXTEEN miles from Atlanta in North Georgia is a solitary rock that lifts its gigantic mass more than a thousand feet against the blue curtain of sky, and bathes its summit in the golden sunlight that rests like a benediction upon its bare and granite head. Countless centuries have passed it by as lightly as the fleecy clouds that kiss its rocky crest; and since the beginning of time it has stood unchanged—a memorial imperishable whereon shall live forever the deathless story of courage, sacrifice, and ideals of the heroic men and women who gave their lives and suffered all that the Confederacy might live. No more worthy memorial could have been conceived by those who wish to perpetuate the memory of the valor of their forefathers in everlasting stone; for it is the largest single mass of granite in the world—a mountain of stone eight thousand feet long and a mile to its summit. The northern slope drops in a perpendicular precipice; and on this mammoth background is to be carved the supreme monument of history.

Sweeping across its gray surface for a distance of one thousand three hundred and fifty feet, a panorama of the Confederate forces of horses, men and arms will be carved in high relief, and in pro-

portion to the vast size of the mountain. At the top, the artillery will appear as if coming over the mountain from the right; and to the left of this procession will sweep the Confederate cavalry in full motion. Each of the thirteen Southern states will be represented by its most distinguished Confederate generals, portrayed in likeness; and around these leaders will move vast numbers of the Confederate forces, involving at least seven hundred carved figures.

The dramatic center of the grand ensemble will be a colossal group of seven figures—the Confederate high command just having reviewed the passing army. One gets the feeling of motion in the flapping capes of Davis and Jackson, the fluttering banners in the hands of the two color-bearers, and the restless eagerness of the horses, impatient to be gone. But it is the faces of the three foremost riders that captivate the attention. Something deeper and more portent than mere likeness is to be seen in the delineation of these leaders of men—for with a master's touch, the sculptor has expressed the very soul of each individual personality.

On the face of Davis who heads the group is written a sublime pathos and tragedy, a profound sadness that seem



TWO VIEWS OF THE STONE MOUNTAIN MEMORIAL AS PLANNED

to foretell the fate of the Confederacy itself—majestic even in his defeat, and a martyr in his devotion to principle.

Lee dominates the central group just as he dominated the military operations of the Confederacy. His face is resolute,

though filled with sorrow for the sufferings of his people. His attire is immaculate, and his graceful bearing bespeaks the power and gentleness of his inheritance.

In striking contrast is the attitude of

Jackson who died in the zenith of his military success, and whose bearing is marked by assurance. His face is rugged, fearless, indomitable—that of a man untouched by defeat, and filled with a resolution to fight to the end.

The figure of Lee will be one hundred and fifty-three feet high—the most imposing sculpture of ancient or modern times—taller than the Colossus of Rhodes, the Statue of Liberty, or Trajan's Column. Without the magnificent panorama of which it is a part, the central group alone would surpass all other monuments of history; and there has never been in any country or any age a work of sculpture which will equal in grandeur a single figure of the central group.

As one approaches the mountain through an avenue of trees, his attention will be arrested by a lagoon in whose limpid depths will be reflected the monument to the Unknown Confederate Soldier.

Turning from this evidence of divine sacrifice, he ascends a majestic flight of forty-eight stairs, each representing a state, and typifying the union of the North and the South. This furnishes a fitting approach to Memorial Hall—an immense vaulted grotto to be made by blasting into the solid rock, leaving six Doric columns to form the entrance to the Temple of Memory, around whose semicircular wall will be thirteen engaged

Ionic columns symbolizing the Confederate states. From the heart of the rock in the centre of this shrine will be chiseled the bowed figure of Memory.

Leaving the temple, one may descend between two large urns from which prayer-like incense will mingle with the haze and mist above; while beneath this stairway, a museum will preserve forever the relics of the Confederate dead.

For this stupendous undertaking there has been selected a master sculptor—Augustus Lukeman of New York, one of the foremost artists of the United States. Himself a Southerner by birth, Mr. Lukeman embodies the high ideals which he will perpetuate in everlasting stone. His many works of sculpture distributed over the country give eloquent tongue to his superior ability, and his magnificent figures of the "Birdman" and the "Francis Asbury" equestrian statue in Washington have won the highest praise from the foremost art critics of America. His remarkable insight into character seems to breathe life into his marbles so that they stand inspired, pouring out their message to a passing world.

And so, in the hands of this sculptor has been placed the sacred trust of giving utterance to the divine message of the mountain—the story of heroism and sacrifice which shall sink deep into the hearts of future generations, and light the sacred fires of inspiration for greater deeds of courage, loyalty, and valor.

By the breadth of the blue that shines in silence o'er me,
By the length of the mountain-lines that stretch before me,
By the height of the cloud that sails, with rest in motion,
Over the plains and vales to the measureless ocean,
(Oh, how the sight of the things that are great enlarges the eyes!)
Lead me out of the narrow life to the peace of the hills and skies.

—Henry Van Dyke.

Martha Berry's Labor of Love

MAUDE GARDNER

JUST a little Southern cabin, and yet Titania's bowers held not its magic, for beneath its humble roof twenty-one years ago was laid the foundation of one of the foremost institutions of America! Within the shadow of an old Georgia mansion, near the city of Rome, this little log cabin stands today, jealously guarding, as it were, the ninety beautiful buildings that have come to take its place.

Just think of it! To grow from a little plot of ground in the North Georgia woods and a log cabin to which four ragged, unclean children came to hear Martha Berry's Bible stories, seven thousand acres of land, ninety buildings and six hundred eager, ambitious students! Between the two—the humble cabin that stands as a sentinel keeping watch, and Mount Berry, the village of learning—is a wonderful story in which one woman, backed by her faith in the beautiful vision of a worthy cause, and without hope of fame or gain, waged a battle against tremendous odds and accomplished an achievement of which any man might well be proud!

It is quite easy to dream, but to hold firmly the ideal is quite a different thing and to have faith to work it out is yet another. Martha Berry dreamed, held firmly to her vision and worked it out, and today hundreds, aye, thousands, of useful men and women scattered all over our Southland rise up and call her blessed, for through her their lives have been rescued, developed, enriched and turned Godward.

Following the tradition of many generations, Martha Berry was educated for a life of ease and pleasure, to take her place in society, to attend the house-parties so famous in that section of the state, and to follow the usual round of social gaieties. But a few years of this, following her return to the white-pillared mansion from a girls' finishing school in Baltimore, was enough to convince her that it was an unsatisfying kind of life where all the efforts were without purpose and the old days, which she had once enjoyed, seemed now, somehow, a mockery of the great purpose of life. It was simply that into her young life something new had been born and the light of a new vision had blinded. She wanted to reach out toward something bigger and broader than the old ideals of aristocratic birth and days of selfish pleasure. She longed to give to others, less fortunate than herself, some of her own advantages, believing that she could best serve the Master by thus serving other of His children.

For years she had had a vague knowledge of the people in remote sections of her own state, in whose veins she knew ran some of the purest blood of Scotch-Irish and Anglo-Saxon races in our country but whose poverty and isolated lives had barred them from the advantages of religion and education—a proud, sensitive people, not degenerate, but whom the great march of progress had passed by simply because they were out of the way.

On the Perry plantation and in the

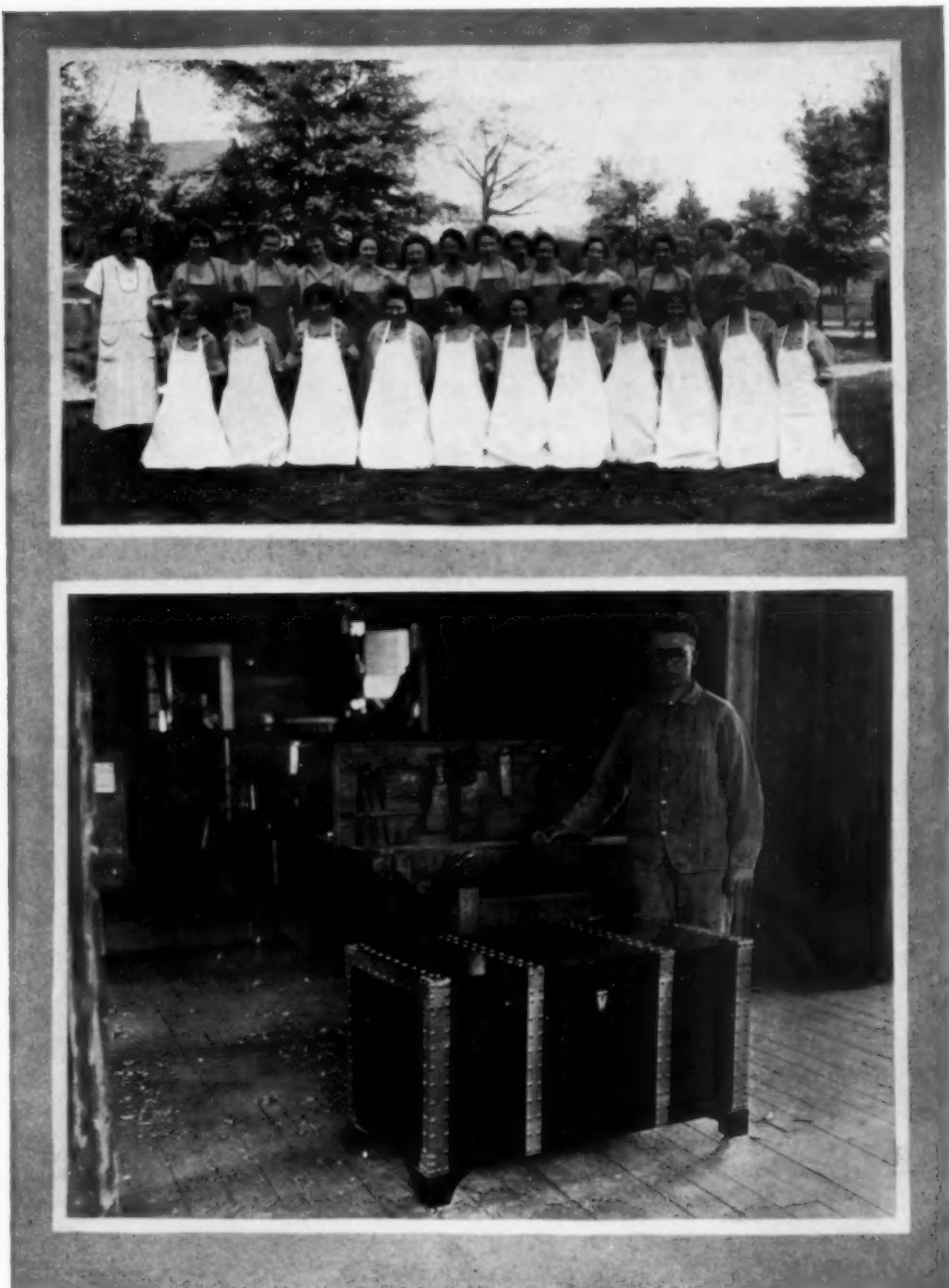
nearby woods were children of this very class whose education and training had been sadly neglected—little mites of humanity who were growing up illiterate, unkempt, with nothing in their environment to inspire a better condition of things. The beginning of Martha Berry's Labor of Love was the gathering of four of these neglected waifs in the old log cabin one Sunday afternoon where she told to their wondering ears the beautiful Bible stories, the like of which they had never heard. They came again the next Sunday and the next and the story of the magic Sunday School spread, and in a few months the old cabin was overflowing with these hungry little creatures, so eager to hear the wonderful stories.

This Sunday School was so successful that Martha Berry was often asked to go back into the remote sections, where preachers or scholars never went, and organize other Sunday Schools, thus gaining for herself the name of the "Sunday Lady." And with coming into closer contact with the people of the mountains, she realized the great need of a school of some sort in which these young mountaineers could be trained in hand and heart as well as brain, and taught the beauty of quiet, homely work. Then it was that the vision of opening a day school that would reach the neglected spaces came to her—a school that would open the door of opportunity to those isolated boys of the Southland and give them a chance in the world. By spring of the next year this dream had come true, for on a small tract of land given by her father, a little building had been erected, a teacher hired and Martha Berry's school was started.

Before many months had passed, this one-story, whitewashed building was inadequate to accommodate the boys who came from far and near, eager and hungry for knowledge and greater efforts began to beckon, for Martha Berry was beginning to dream of establishing a school that would really be worth while. But a problem confronted her. To organize a school was one thing and to build houses without land or money was another. She had neither. But out in the big world there must be people with much money who would want to help a worthy cause like this if they could only catch a glimpse of the vision that was guiding her! If they would only see as she saw, the need of such an institution, they would surely have pity and compassion and give freely and gladly.

So with an inflexible faith that God would send the flax, Martha Berry set about to get the spindle and the distaff ready. When one remembers her proud Southern heritage, the family traditions of many generations, the discouragement and ridicule of her family and friends, it seems really wonderful that this young woman, with faith as her only asset, took upon her shoulders the stupendous task of opening the door of opportunity to the people of her Southland with the one abiding purpose of awakening them to a realization of their higher destiny.

Other people must be made to see the glory of the vision that was guiding her. She would go to the great Northern Mecca where people spent money so lavishly and she would tell them the story of her mountain boys, plead for them. So in the winter of 1901 she set out alone for New York City—a young woman, Southern born and bred, whose whole life had been protected, sheltered—



UPPER PANEL: A GRADUATING CLASS FROM THE BERRY SCHOOLS. LOWER PANEL:
THE WOOD-WORKING SHOP AND A CEDAR CHEST MADE BY ONE OF THE BOYS

The School Arts Magazine, May 1926

to beg funds for her school of mountain boys. She had never spoken in public in her life, she had never been in a big city alone, she shrank from the ordeal; but the memory of those starved, eager faces which came to her begging for a chance was incentive enough, and when at last Martha Berry, after many weary days of fruitless endeavor, stood in her room in the great metropolis with a five hundred dollar check which a kind hearted philanthropist had given, clutched tightly in her hand, the joy and pride of it thrilled her as nothing else in her life had done.

Her dream was coming true! She could go on with her Labor of Love! The boys of the Southland should have their chance! They should be lifted from the sordidness of life, with its cruel lack of opportunity and given a show in the world!

The story of the next ten years is the story of a great woman's great work—a woman who grappled with the problems of finance and met the requirements of leadership, who gave her all to the work and watched with a thankful heart and busy hands every detail of the progress of her school. Of course it was not all smooth sailing and there were times when Martha Berry grew discouraged, thinking it all a futile undertaking, a task too great for any woman to accomplish; but ever human courage grew magnificently to the height of human need and whenever the funds grew low, as was often the case, it was this brave little Southern woman who, with her indomitable faith and earnest purpose, would go before cultured audiences in the East and North to tell, in her wonderful voice, the story of the Berry school—an appeal which no one could

resist and which was heard and answered with material help. Each year saw more land added to the growing farm for the boys to develop, building after building erected, as needed, each one telling its own story of love and sacrifice.

By and by the first graduation day came, and Martha Berry's school sent out its first fruits in sturdy, manly lads who were to practice and pass on to others the new ideas and ideals with which their life at the Berry school had endowed them; and as a young sculptor feels for the first time the clay yielding obedience to his touch, so now Martha Berry began to see the fruits of her handiwork, the reward for her patient toil. After all the years of struggle, there had come this crowning triumph—the Labor of Love had not been in vain.

Each year the graduating classes grew larger and soon people began to recognize in the Berry School a wonderful power for good, helping to set free a great reservoir of power pent up in the Southland, for in the youth of the mountains with their rich, red blood, was the making of American greatness.

No sooner was the boys' school securely established than Martha Berry began to plan a school for girls. For a long time her heart had grieved over the young womanhood of her Southland. The girls must not be ignored—the shy, neglected, womanly girls who were to be trained not only in books but in the art of home-keeping as well.

Therefore, more land was bought, and a mile from the boys' campus was laid the foundation for the school for girls. By this time there were full-fledged carpenters in the Berry shops who showed



TOP SCENE: A VIEW OF THE GIRLS' DORMITORY AT BERRY SCHOOLS. THE CENTER PHOTO SHOWS A GROUP OF THE BARNS. THE LOWER PHOTO SHOWS THE JOINT CHAPEL

The School Arts Magazine, May 1926

the skill of their training by erecting a score of beautiful log buildings—Faith Cottage, Louise Hall, Sunshine Cottage, etc., each with that artistic touch so rarely observed in school buildings, but which is characteristic of Mount Berry. Then back into the remote regions where there were no railroads or any kind of roads to invite travelers, Martha Berry went to the mountain homes looking for the girls who needed just such training as her school could give. In small clearings in the forest, or some mountain cabin perched on a shelf of the mountain slope, she found scores of splendid young women, hungry for just such a chance as she could offer them; and into many a lonely hard-working life, her coming was like a fairy with the magic wand, for was she not to change their lives of aimless existence into a definite mission? And it was not a mere change of environment or the things that lay upon the surface, but a change in the purpose and understanding of life itself.

But Martha Berry's Labor of Love did not end here, for after a few years there was felt the great need of a preparatory school for the younger boys that would fit them for entrance to the high school, and by and by, a big tract of mountain land was purchased by the Berry School and on this was established the preparatory or Mountain School, as it is sometimes called. Some of these buildings are just now in the process of erection. A few have been completed, among them a beautiful hall, built by a sorrowing father and mother in memory of their hero son who died in France. What a fitting monument to a brave soldier lad and how much better than vaulted stone!

Five hundred Berry graduates and former Berry students entrained for service during the World War. Eleven of these made the supreme sacrifice that others might live. In their memory, a beautiful road, four miles in length, leading from the girls' campus to the Mountain School, has been built by the Berry students. "The Road of Remembrance" they call it, and on both sides of the road that winds through the beautiful Georgia woods are planted the Cherokee roses, which grow wild in that section. Later on, model farms are to be established along the "Road of Remembrance" in order that the boys may have an opportunity to practice farming more in keeping with the small farms to which they will probably return after leaving school, than the extensive farming carried on at the Berry Farm.

Everybody works. There are no drones at the Berry Schools. Six hundred students and from sixty to seventy-five teachers and helpers and not a servant on the place! From the scrubbing of floors to the driving of the big tractor, every bit of work at Mount Berry is done by the students. The boys care for the sixty brown-eyed Jerseys that graze on the Berry fields and furnish an abundance of purest milk for this great family. Mount Berry has its own laundry, a machine and wood-shop where beautiful furniture is made, a print shop, greenhouse and its own postoffice and church, and hopes some day to have an electric light and water plant.

The schools fit them for their own life—the boys to farm and garden and develop the rich resources of their own country, the girls not only to make a home and care for it, but to beautify it



A SPREAD MADE IN THE LOOM

by flowers and shrubs and nature's other gifts which she has lavishly laid at their door. In pretty Sunshine Cottage—so true to its name—the supposedly obsolete spinning wheel and loom have been brought into use again and coverlets of quaint and beautiful designs are made by the girls. On the mountain farm is a herd of beautiful Angora goats. Once a year their wool is sheared and by these maidens of Mount Berry carded, spun and woven into handsome scarfs. They also make rugs, curtains, and baskets.

In all the buildings at the Berry Schools there is the touch of an artist. You notice it in the quaint little chapel on the girls' campus, where just at sunset the evening prayers are said. Again you see it in the beautiful Faith Cottage—the Mount Berry Children's Home, where a number of little homeless waifs whom Martha Berry's tender heart has

rescued and sheltered have found instead of an orphanage a home that is alive and glowing. Again the quaintly artistic is noticed in the beautiful church edifice, patterned after historic old Christ Church at Alexandria, Va., so intimately associated with Washington, our first great leader. This church is undenominational, with no creed or pledge save the simple recognition that Christ is its leader, and is used only as a guiding church for the students while they remain at Berry.

To fully realize the great work that is being carried on at this wonderful school, a visit to this village of learning is necessary. It is here that you catch the spirit of optimism that radiates from everyone connected with the school, realize the quiet dignity of sturdy, honest toil and feel the throb of the



A VIEW OF THE LAUNDRY

kindly heart that has made Mount Berry possible. It is an inspiration to see these eager, ambitious, overall-clad boys being trained in the wholesome and practical things of life that will fit them for a place in the world; these fine young women in their blue gingham frocks, simple and womanly, so anxious to learn the experimental lore of food values, sanitation and the cutting and making of their own clothes. It is here also that you get an insight into the tremendous responsibility that rests on the shoulders of one frail woman, a load under which many a strong man would stagger. Each year the task grows heavier. Each year scores are turned away from Mount Berry because there is no room for them. That is what hurts Martha Berry most. The sympathetic heart, which years ago learned to be tender at the wounds of others, responds in deep-

est pity to the disappointed boys and girls who have to go back to their homes in the clearing or on the mountainside to wait for a vacancy. But so long as there is room, no one is turned away.

And so Martha Berry goes on with her Labor of Love, putting the rich gift of her life into the work, making sunlit the darkened places and holding out helping hands to the helpless.

It has been a big investment, this Labor of Love, for it yields in dividends of human souls—capable men and women who leave Mount Berry with that spirit of helpfulness manifest in all their being, to practice and to pass on to others that which they have gained so that other lives may be also enriched.

And so the old cabin, now kept as a sacred shrine, keeps vigil over the "Gate of Opportunity"—the entrance to the Berry Schools.

Some Interesting Prints

GERTRUDE EVANS

Art Instructor, El Paso High School, El Paso, Texas

ON THE opposite page are shown some block prints made by one of our high school boys after visiting Santa Fe, New Mexico.

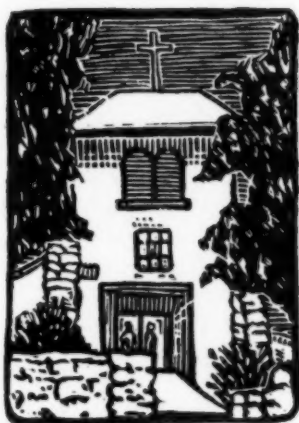
The picturesque old town of Santa Fe with the Indians seen so frequently on the streets lends itself very well to interpretation in block printing.

The boys in our high school classes especially find the making of linoleum blocks a fascinating problem. The school printer with his staff of assistants

is always glad to print these blocks for us, and the results have been most gratifying.

The making of linoleum block designs is a very fine way to practice the elimination of unnecessary details and to execute things in strong vigorous technique.

There is a charm about work like the Indian portrait in the upper panel, that is lacking in a delicate pen technique. If you wish to have an enthusiastic class try making linoleum blocks.



FOUR VERY EFFECTIVE LINOLEUM BLOCK PRINTS MADE BY TOM LEA,
A HIGH SCHOOL STUDENT OF EL PASO HIGH SCHOOL, EL PASO, TEXAS

The School Arts Magazine, May 1926

Local Color

NELL ADAMS SMITH

Director of Art, San Antonio, Texas

LOCAL color is the atmosphere or environment which influences every community or locality. It may be either historical, industrial, or racial—any one of which would tend to have its effect upon the business and upon the education of the people of that particular community.

Thus in this city of San Antonio, it is both an historical and a racial influence which gives to us our local color.

This color is evident in our buildings, our industries, and our schools. First, many of our buildings are built along Spanish lines. Many of these ideas were brought here by the early settlers and Spanish Fathers, who carried stone and timber for untold distances to erect such structures as the Alamo, Concepcion, San José, and other missions and buildings—which still stand as mute evidences of their building craft and as examples of Spanish art.

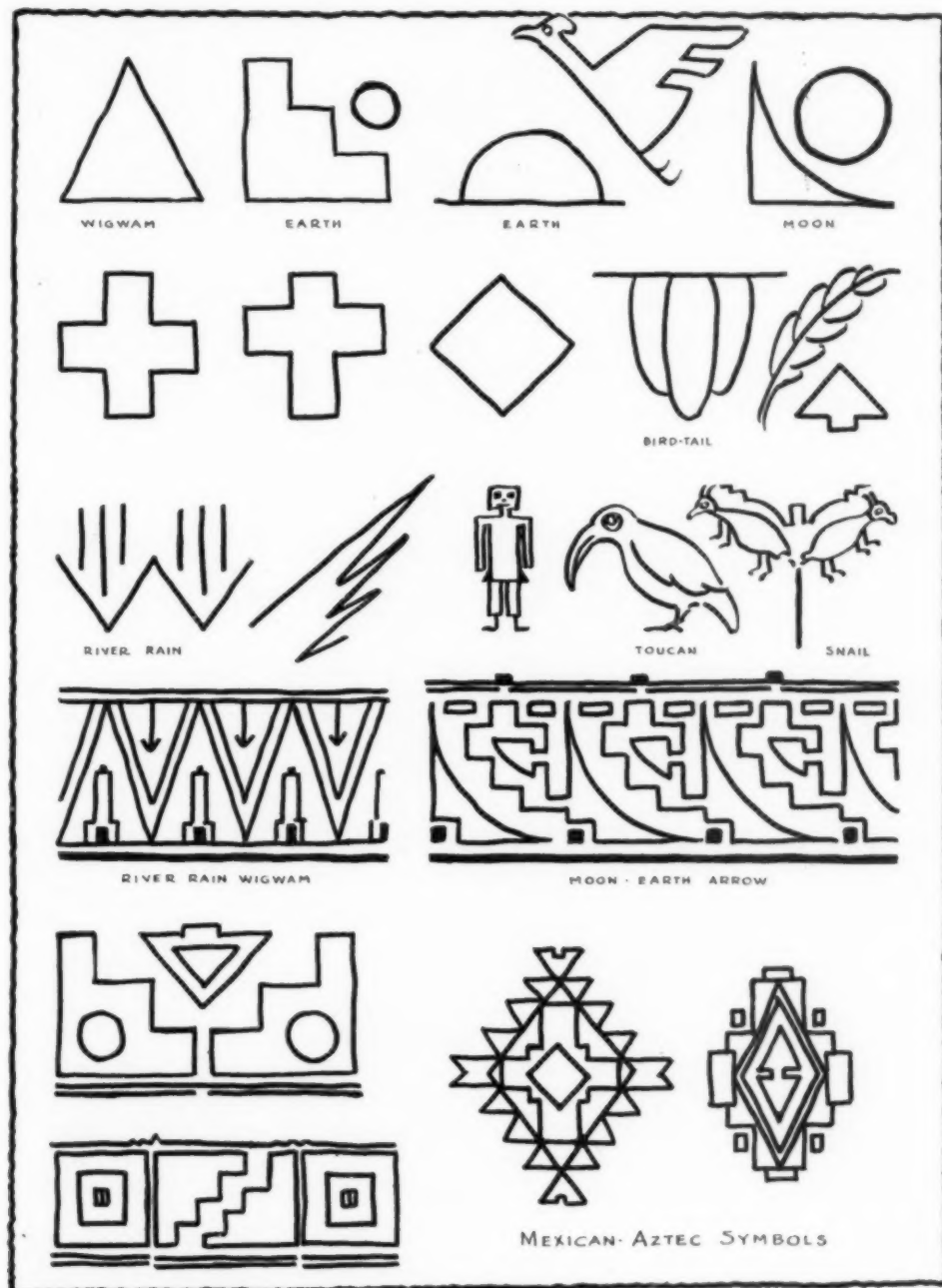
At the present time, Mexican emigrants continue to cross the Rio Grande and come over into Texas. They naturally travel inland until they reach the first big city, San Antonio. San Antonio is called the gateway to Mexico, for it is here that hundreds and thousands of these Mexican-Indians decide to stop and close the gate—a place just far enough away from Mexico for them to begin life anew, yet near enough for them to enjoy and breathe much of the atmosphere of their native land.

Naturally they are untrained and igno-

rant—without business ideas or methods of education—and it behooves the leaders of our industries and our schools to adapt their business and their methods toward the advancement and needs of these red-brown neighbors in order to help them to live and to become American citizens.

Accordingly we find Mexicans employed in every industry, trying to learn American ways and means of living and carrying on business. This, of course, is difficult, for a native cannot change his coat in a day, and many of the old Mexican customs still predominate in certain sections of the city. Take a ride any evening out to the public square in "Little Mexico" and you will see there an old world picture painted by these Mexican-Indians. Their wares, of pottery and baskets, are in confusion—scattered everywhere; their big glass trays of queer candies are balanced on their heads; the long rows of tables, covered with white oil cloth, are set with heavy earthen plates and overturned tumblers; and beside the tables are the Mexicans themselves—swarms of them—dressed in somber color, some seated and some standing; children stirring the steaming cans of chili; men watching the fires under the tamale vessels to keep them hot; and women mixing, rolling, and baking the necessary tortillas to serve piping hot to any chance customer.

It is a colorful and noisy throng, for the young, dressed in gay and gaudy



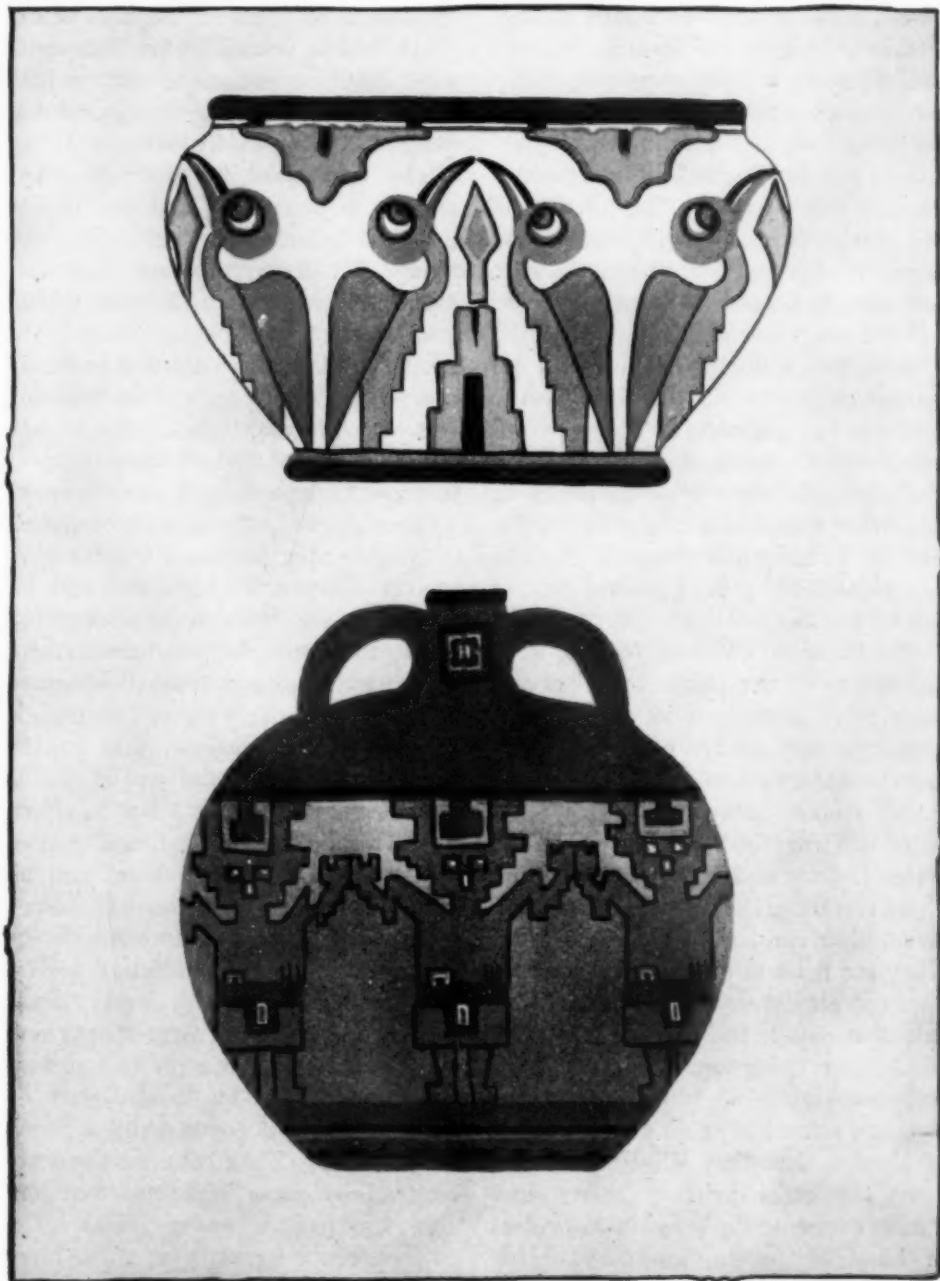
A GROUP OF MEXICAN-AZTEC SYMBOLS THAT WERE USED BY STUDENTS IN THE SCHOOLS OF SAN ANTONIO, TEXAS, TO APPLY TO OBJECTS FOR HOME DECORATION

The School Arts Magazine, May 1926



ABOVE: AN ALL-OVER PATTERN DESIGNED BY A MEXICAN BOY IN THE EIGHTH GRADE FOR APPLICATION TO TEXTILES. BELOW: AN AZTEC BORDER FOR STAGE CURTAINS, MADE BY A BOY IN THE NINTH GRADE, SAN ANTONIO SCHOOLS

The School Arts Magazine, May 1926



TWO AZTEC POTTERY DESIGNS MADE BY CHILDREN IN THE SCHOOLS OF SAN ANTONIO, TEXAS, UNDER THE SUPERVISION OF MISS NELL ADAMS SMITH, ART DIRECTOR. THESE DESIGNS WERE DONE IN TEMPERA COLORS

The School Arts Magazine, May 1926

colors, are there too—all talking at once, Mexican, a garbled Spanish—and all moving about in a happy-go-lucky, care-free, unconcerned, irresponsible, lazy, undisciplined, and unbusinesslike manner—a sort of “live today, for tomorrow we may die” style. This picture of old Mexico is no doubt interesting, but certainly this type of citizen tends to influence and color our industrial and educational problem.

While this influence is evident in our industries and in our buildings, it also forms a most important factor in our scheme of public school education. We shall not discuss any department of education except that of *Art Education*; and try to show how we use local color as an idea in the development of some of our art problems.

The Mexican children form a large percentage of our public school enrollment. We find them in every school although there are ten or twelve Mexican elementary schools and one Mexican junior school. These children are descendants from the Spanish and from the Aztec Indians and have inherited from them certain artistic traits which they exemplify in various kinds of school work. They are masters at free hand cutting; can copy almost any design, down to the minutest detail; and have a wonderful faculty for doing small things. Their color sense is crude. It tends toward the reds and yellows of Spain and the greens of Mexico; then they add to this brilliancy the other primary colors, and almost eliminate the beautiful low colors of blue, terra-cotta, gray, and black which predominate in the art of their Aztec forefathers.

However, we concluded to play upon this artistic inheritance and use Aztec

symbolism as a basis for a part of our yearly public school art problem, with the hope of interesting the children both brown and white, in the development of design through primitive art.

The very word “Indian” is magic enough to center the attention of any group of children in any grade but this study of Indian symbolism is not attempted until the fifth year. After creating the “atmosphere,” we draw the simple motifs that are common to almost every Indian tribe, such as the wigwam, earth, tree, rain, clouds, river, sun, lightning, and show how these different motifs may be arranged so as to make pleasing *border patterns*. The question of color is then discussed and the children are advised to do research work for their color schemes—so in the days following this lesson, boys and girls of both races may be seen in front of windows, in the shops, in the Mexican restaurants, in the railway stations, and in the library, with pencil and pad sketching designs and noting color schemes. Such work results in original and varied patterns and creates a desire and an enthusiasm for more extensive problems.

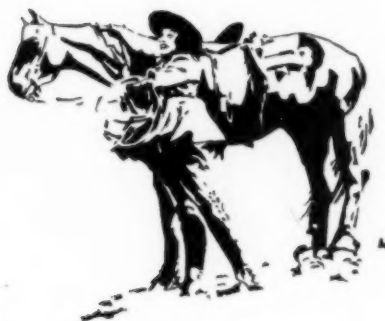
The sixth grade classes continue the same ideas with the addition of several more Aztec motifs. They develop larger *border patterns* and arrange stripes and corners and spots to apply to a rectangular space—such a design may be applied to a book cover, a rug, a panel, or a box top. Their color mediums are limited to cut paper, hard pressed crayon, and transparent water colors. The students of the seventh year can do more intelligent research work and are anxious to study space relations and shapes with this type of design not only to develop interesting borders and spot designs but

to study and invent *surface patterns* showing their various kinds of repeat. While they use all the symbols of the two preceding years, their particular problem is to adapt the Aztec Moth and the Aztec Bird and the Mexican Toucan to their patterns. For this purpose they use Pastello crayon and Tempera as mediums for execution—color schemes being selected from pottery, rugs, trinkets, and books. In the eighth grade there is no limit placed on either design symbols or mediums. Their problem is to arrange patterns suitable for interiors, costume, or advertising. Therefore the work is individual and the designs are applied, in most cases, to the actual article.

The illustrations shown were designed for cretonne, printed silk, and stage decorations. Since we started this study, five years ago, these eighth grade

people have decorated many articles for the school and for the home, such as block printed curtains, stencilled pillows, wall panels, grass rugs, screens, and boxes; also all types of decorative and useful articles have been made such as book ends, trays, boxes, baskets, and pottery. Designs for stitchery have been applied to dress accessories: collars cuffs, pockets, purses, hat bands, bags, and belts.

While this problem has been useful and interesting to the Mexican children and has served as a means of furthering their development in art education in our scheme of Americanization, it has been equally interesting and instructive to all children because it has opened a way to the study and use of local color and has afforded the teacher an opportunity to apply it for educational and useful purposes.

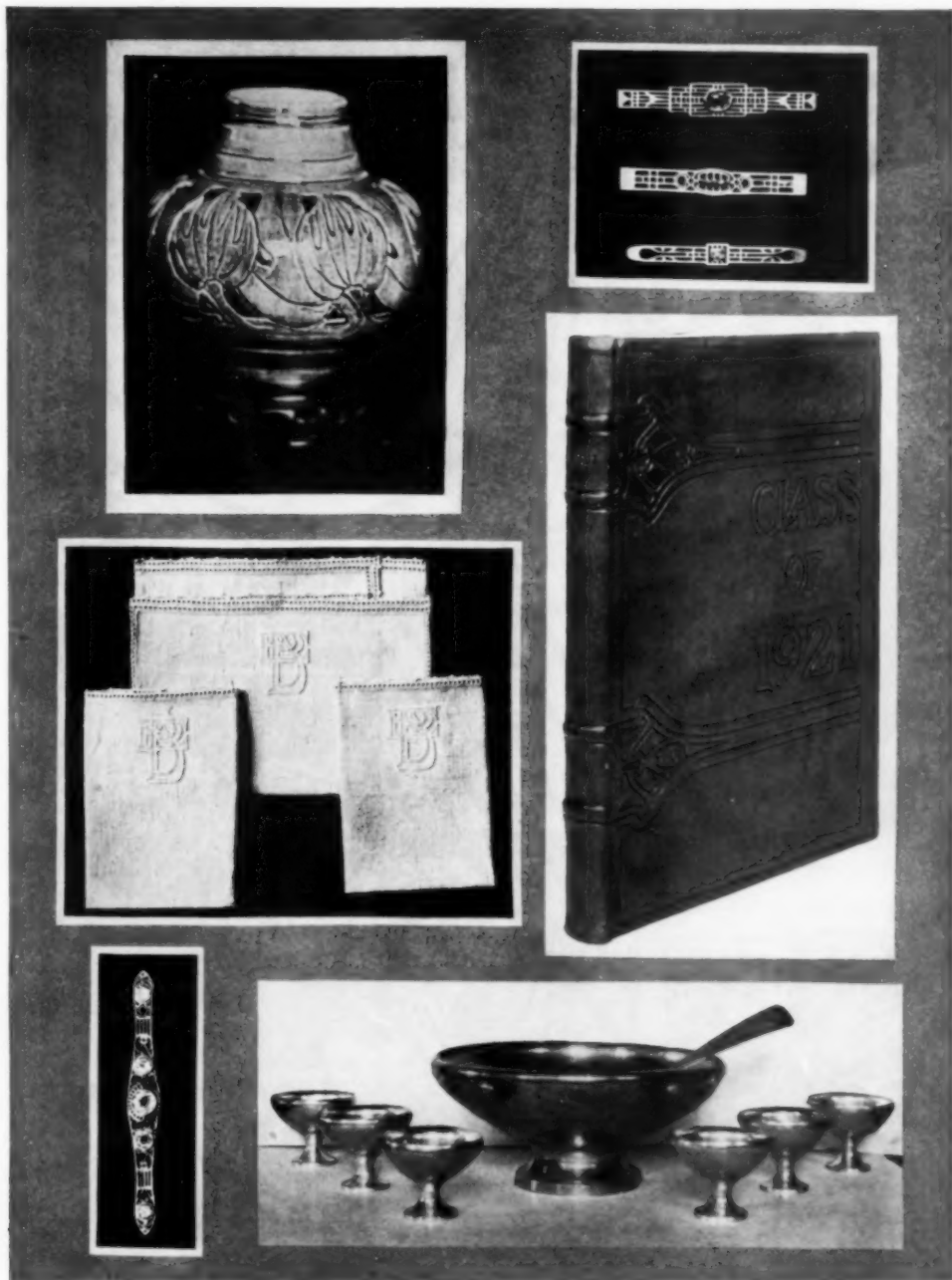


PEN DRAWING MADE BY STUDENT OF
NEWCOMB COLLEGE, NEW ORLEANS, LA.



SKETCHES MADE BY STUDENTS OF NEWCOMB COLLEGE UNDER THE DIRECTION OF ELLSWORTH WOODWARD, ART INSTRUCTOR. THIS COLLEGE FOR WOMEN HAS BEEN A BIG FACTOR IN ART ACTIVITIES IN THE SOUTH

The School Arts Magazine, May 1926



VARIOUS CRAFT OBJECTS PRODUCED BY STUDENTS OF NEWCOMB COLLEGE. MR. WOODWARD HAS SUCCEEDED IN ESTABLISHING A NATIONAL REPUTATION FOR THE ART WORK OF THIS SCHOOL.

The School Arts Magazine, May 1926



A PAGE OF STRONG DESIGNS AND ILLUSTRATIONS MADE BY STUDENTS OF NEWCOMB COLLEGE. ALL UP-TO-DATE SCHOOLS ARE RECOGNIZING THE VALUE OF SUCH INSTRUCTION IN PRACTICAL ART

Art in the Memphis Public Schools

MARY V. MOORE

Director of Art, City Schools, Memphis, Tennessee

ONE of our first grade teachers reports that on the first day of school one of her little pupils went home in tears. When questioned by his mother he said, "I've been at school all day and haven't made a thing!" He had seen the other children in his family and neighborhood proudly bear home the results of their labors, and he felt that life was vain until he could join that triumphal procession.

In the first three grades the making of the object generally precedes, or rather, supersedes the drawn design, though never the mental image. On the first day of entrance to school the little child is given a lump of composite clay and asked to form an orange, then to press in the ends and add a stem, thus changing it to an apple. Now he is shown how, with a slight manipulation, it can be changed into a pear; then, with a little more elongation, into a banana, then broken up into bits and moulded into grapes, which are stuck together to form a bunch. If this is the initial lesson, the teacher goes through the process with the children. I have never seen a group of normal children who cannot, on the first day of school, go through this process nearly as rapidly as the teacher, the whole class finishing in about twenty minutes.

Of course the lesson need not be on fruit forms—it may be an oatmeal bowl and spoon, and the other articles for breakfast service, or, after making the oatmeal bowl, we may make the three

bowls, a big one, a middle-sized one, and a little one, after which will follow, in logical sequence, the three chairs, the three tables, the three beds, the three bears and Goldilocks herself, for this lesson gathers momentum as it goes, and the timid child in the back seat, who would not raise his voice for worlds, will gladly come to the front of the room to exhibit his model if the teacher finds that his is the best, as often happens, for here is a lesson where a sonorous voice and a chesty attitude avail nothing; it is only the work that counts. After a few lessons in which the teacher leads, the children go forward by leaps and bounds. It is only necessary to suggest a theme, the children will attempt things before which a professional sculptor would pause; and they should not be limited to the few stunts which the teacher is willing to attempt in their presence. The children are their own best critics.

Emerson says: "You send your child to the schoolmaster, but it is the school-boys who educate him." Sometimes we play a game in which each child models some character, animal, object or group, and holds it up for the children to name. If the children in the room do not recognize it he knows that he has not represented it well and will try it over. The next time he sees that object or animal he will study it in a way that he would never have done before. This is true, of course, of drawing and paper cutting as well, except that in drawing we rarely depict detached people or animals in the

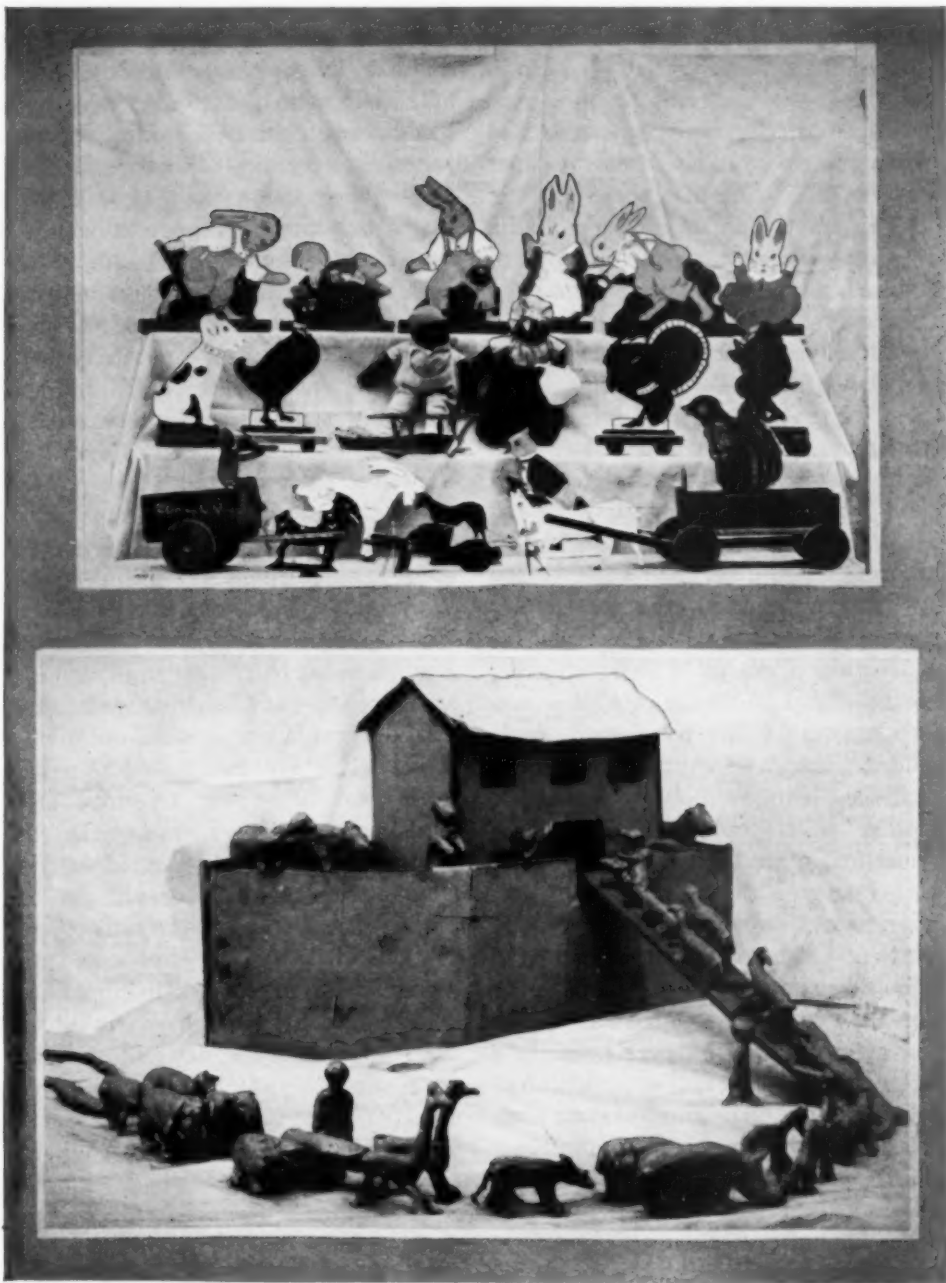
primary grades, preferring rather to visualize stories as wholes, taking nursery rhymes, fairy stories, home experiences or games. Little children attempt such things with great bravado, and if, by the time they reach the age of eight or nine, they have had some experience and instruction in drawing they will continue with the same *éclat*, but without this necessary help they will, at the age of eight or nine, begin to realize their limitations, and in time will feel as timid about attempting to draw as is the average grade teacher who, in her childhood, has gone through a like experience.

Teachers should not, therefore, be abashed at asking their six or seven year old pupils to do things that they themselves would hesitate to attempt, because if our pupils do not learn to do things that we cannot do, there can be no progress for the race. How often have I seen professional artists, in looking at the imaginative drawings of little children, express the wish that they might have been taught in the same way when they were children. I was once riding through the streets of one of our largest cities with a painter of national reputation. When we happened to pass a public school he said, "There is one of those genius killers." That is an accusation to which fewer of our public schools would have to plead guilty now than a few decades ago, but there is still too great a striving on the part of some to reduce education to "standard sizes and interchangeable parts." And we, as public school teachers, must see to it that we do not do as the old colored preacher prayed the Lord to do: "O Lord, if we have a spark of grace, water it!" Of course those teachers and others who lack imagination are merci-

fully unaware of how great a part it plays in the world's business. But the leaders of big business in teaching or any other line realize that no great project has ever been put across in finance, science, engineering, art or statecraft without a leader who had a highly developed imagination—we may call it far-sighted intelligence, constructive genius or what you will, but the fact remains that "Where there is no vision the people perish."

In lessons involving the free visualization of stories, formal technique has no part. Yet side by side with this, but on other lesson days, some technique should be given. This may take the form of dictation lessons in paper folding and construction, lessons on how to hold the scissors so as to cut without "chewing" or hacking, how to paste without smearing, how to make and dress paper dolls, etc., and later, lessons on the painting and mounting of color charts, the making of letters and posters, and the making and decoration of toys and other objects, and the drawing of skeleton action figures, and their application in the painting of black water-color silhouettes.

The teaching of design we begin in the first grade, with the cutting of bits of paper of uniform size and shape, and the laying of these in borders and other patterns on the individual desks. Those children who make intelligible designs are given contrasting paper on which to paste them. This form of lesson is carried on progressively through the primary grades, with occasional lessons on the making of borders by the repetition of plant and animal forms. Sometimes instead of making borders, we make designs for the tops of square or circular boxes, or the decoration of



TOYS AND CLAY MODELING MADE BY CHILDREN IN THE MEMPHIS SCHOOLS. WHEN CHILDREN ARE ALLOWED SUCH MEDIUMS OF EXPRESSION THEY NEVER TIRE OF THEIR ART LESSON

The School Arts Magazine, May 1926

other given forms. Herewith is a photograph showing some of the more successful specimens from a design problem in the third grade. The originals were seven-inch circles, and very rich and pleasing in color. This was a cut paper problem. We show also, some plates of design from the upper grammar grades drawn from plant motifs, and a sheet of designs block printed on paper.

Here in Memphis, as you are doing elsewhere, we are trying as best we can to balance design and its application, believing that only by so doing can a child get any adequate idea of the reason for his efforts, or the success or failure of his work, the very limitations of the medium being the greatest possible aid toward that simplification so necessary to good composition. In the accompanying photographs will be seen the application of design to various media. In the group of toys, the coping saw bunnies were made by second grade children, the same children who modeled the "Froggie School" shown in another photograph. The ship, airplanes and other transportation models were made in the third grade. The other toys in the group are the work of fourth and fifth grade children in several schools. The photograph showing the animals, two by two, in solemn procession entering Noah's Ark, represents a problem in modeling and construction in the fifth grade. The group of craft work is assembled from a dozen different schools.

One of the most interesting problems is our annual poster campaign. Last year it was sponsored by the School Division of the City Board of Health, and the year before by the Memphis Safety Council, and the children have

gotten it so firmly embedded in their consciousness that poster making has to do with admonitions to "drink more milk," and not to "jay-walk," that it was like getting "Mr. Dick" off of the subject of the execution of Charles the First to keep them from using these slogans on the posters they have made this year for the Memphis Community Fund. However, the last named campaign has come to a successful completion, and all is over but the shouting. We generally have our poster campaign in March, but this year it was in December, because the Community Fund Publicity Committee wanted to have time to sort the posters, award the prizes, and have some of the posters printed before the opening of their annual campaign in the spring. We wouldn't have done it in December for anyone else but the Community Fund, because November and December are sacred to our Christmas craft work, and this year it was crowded out almost completely. For this reason the craft work had to be put off until after Christmas. However, we felt that the Community Fund posters made a good Christmas problem, after all. In our poster contests we use the same theme throughout the eight grades and the high schools, group and individual prizes being given in each half year. At the close of the Safety Poster Campaign the prize winners and their teachers were entertained at luncheon by the Safety Council in the banquet hall of the Chamber of Commerce, where the prizes were awarded. The children chewed in august silence, but they will remember the occasion to their dying day.

Last year just before the Tri-State Fair we were asked to present a program that should be representative of the

work of our art department. Of course we always have a big exhibit of school art. We had only a few days in which to arrange a program, so we decided to choose from the masterpieces with which the children had become familiar in picture study a list to be reproduced in living pictures. The pictures were accompanied by appropriate music, a suitable air being played with each. The program follows:

WOMAN'S BUILDING TRI-STATE FAIR

Saturday, October 3, 1925
at 3 o'clock p.m.

LIVING PICTURES

Reproductions of World Masterpieces

Arranged by the Art Teachers of the Memphis City Schools, under the direction of

MISS MARY V. MOORE, *Supervisor of Art*

1. Music—The Dance of the Daisies—Lauderdale School Orchestra. Miss Gulda Ailesworth, director; Miss Alma Meyers, accompanist
2. The Age of Innocence—Sir Joshua Reynolds, English—Madison Heights School
3. The Melon Eaters—Murillo, Spanish—Christine School
4. The Boy with the Rabbit—Raeburn, English—Rozelle School
5. The Master Potter—Couse, American—Leath School
6. Where Dreams are Made—Anderson, American—Lawler School
7. Vocal Solo—Alice Blue Gown—Miss Helen Hamilton
8. Alice Blue Gown—Garrett, English—Riverside School
9. Baby Stuart—Sir Anthony Van Dyck, Flemish—Guthrie School
10. Woman with a Muff—Madame Vigee Le Brun, English—Snowden School
11. Madonna—Sandro Botticelli, Early Italian—Bruce School
12. Sculpture—On Sand Man's Trail—Bessie Potter Vonnah, American—Lions Open Air School
13. Madame Le Brun and Daughter—Madame Vigee Le Brun, French—Peabody School
14. Charitas—Abbott Thayer, American—Lenox School
15. The Blue Boy—Thomas Gainsborough, English—Cummings School
16. Japanese Print—Special School
17. Sculpture—Joan of Arc, Chapu, French—Maury School
18. Portrait of the Artist's Mother—James McNeil Whistler, American—Lauderdale School
19. Hosea, Detail from the Freize of the Prophets, John Singer Sargent, American—St. Paul School
20. Vocal Solo—The Morning is Calling—Terry—Miss Helen Hamilton
21. The Song of the Lark—Jules Breton, French—Idlewild School
22. Bob Cratchett and Tiny Tim—Jessie Wilcox Smith, American—"God Bless You All," Cried Tiny Tim"—Crippled Children's Hospital School
23. Sculpture, Hebe—Thorwaldsen, Danish—Gordon School
24. Hope—George E. Watts, English, (Pre Raphaelite)—A. B. Hill School
25. Madonna of the Olive Branches—Barricino Modern Italian—Leroy Pope School
26. The First Step—Jean Francois Millet, French—Merrill School
27. Color Ballet—Pupils of Idlewild School. Miss Helen Hamilton, director; Miss Madaline Hedges, accompanist
28. Music—Pansy Waltz—Lauderdale School Orchestra

We have an art museum that is a little gem of white marble, set in the greenery of Overton Park. The exhibits are changed every six weeks, and, through the good judgment and untiring energy of Miss Valerie Farrington, the able director of the museum, some of the best exhibits are brought here. The school children are encouraged to visit the gallery, and some of the teachers are

very active in taking their classes there to study the pictures.

One of the accompanying photographs in which I am sure you will be interested is a miniature cotton field and negro cabin made by fourth grade children in Lenox school, especially for the enlightenment of our visitors to the Western Arts Association, who had never been south before, and who, since their visit was to be in May, could not possibly see a cotton picking scene at first hand. The setting, with the negroes in their bright clothing and turbans, and with the little piccaninnies sprawling in the sun on patchwork quilts, is complete, except for the voices of the cotton pickers lifted in song, whose mellow cadences seem a part of the autumn sunshine and haze, and which echo for miles along the rolling countryside.

That in their play children like to reproduce their real environments is shown in the experience of a little fellow in the Crippled Children's Hospital School. He has made a toy invalid chair which is an exact reproduction of the wheel chair in which he rides. That it is a real experience is shown by the toy crutches, without which a fellow cannot leave a wheel chair, if he really needs

one. This chair, when first seen by the writer, was occupied by a doll whose leg was in a plaster cast, but the doll hid the workmanship of the chair, so was not photographed. The wheels and other parts of the chair were cut out of wood with the coping saw, and the seat and back were afterwards woven. Some months ago the writer found a little patient in this hospital, who was strapped to a board for spinal trouble, amusing herself by cutting a paper doll and strapping it to a board in imitation of the one on which she was lying. This was not done in self pity; she was merely enacting with her doll the experiences which she herself was living, just as a well child might have her dolls ride horses or velocipedes.

Thus do the children of Memphis, as everywhere else, find in art a facile mode of self-expression. Every day we find in the schoolroom proof of the statement of one of our second grade children who, when called upon by his teacher to write a sentence, showed that he knew and cared more about art than about spelling or phonics when, from the bottom of his heart he penned this statement: "Ark is easy."





GIRLS OF THE ISADORE NEWMAN SCHOOL, NEW ORLEANS, LA., IN COSTUMES DESIGNED BY THEM FOR A COSTUME CARNIVAL GIVEN BY THE ART CULTURE CLUB. DATA FOR THESE WAS OBTAINED FROM AUTHENTIC REFERENCE BOOKS

The School Arts Magazine, May 1926

Two Colorful Problems

RUTH HARWOOD

Supervisor of Art, State Teachers College, Silver City, New Mexico

THE bright-colored Virginia creeper and nasturtium are always sources of inspiration to the painter. Even the beginner can secure pleasing results from them if he is under some artistic guidance. In this decorative arrangement the pupil is learning design and color at the same time he is learning the definite characteristics of each plant. In these two problems the student becomes acquainted with several different art mediums, their types being pencil, ink, water color, crayon and poster paint.

The Virginia creeper is drawn carefully about life size with attention to the general shape of the leaves, the number of leaves in each group, the radiating way the five leaves attach to their common stem, the way the berries are fastened on little angular stems and the whole thing must be made to fill the paper in a pleasing arrangement.

When the drawing is satisfactory it is traced upon white paper because the paper that has been erased much will not take the ink so well, and then it is outlined in India ink. The ink is waterproof and serves as little dykes between the two masses of color. Unless sufficiently wide lines are stressed the pupil will make the ink line so narrow that it will not serve as a barrier between the two colors and it is not so satisfactory as a decorative unit.

To make the page appear a little less amateurish the transition places (where one form branches from another) may be made wider and such angles may be

rounded slightly. Where one form is above another a heavier line of ink may be placed to suggest shadows.

While each leaf is wet all the coloring and blending is done with as little overworking as possible so that the finished product will appear fresh and clear in tone. The background is made of a delicate mottled gray by dropping light colors upon a wet paper and blending it together with a brush. The finished picture may be left on white paper or mounted on gray or delicate toned colored papers.

The nasturtium problem is like the Virginia creeper in that it is naturalistic rendering. In the preliminary drawing the pupils should try to show all the characteristic forms of the plant; the flowers in side and front view, the bud, the seed pod and the leaves in front and foreshortened view.

After the nasturtium is drawn to fill the page well and record the truth of the flower it is traced on white paper and outlined with crayon. Yellow is successful for both leaves and flowers, but if desired, light green may be used for leaves and orange for flowers. It is more pleasing, however, when the crayon used is a little different from the color of either leaves or flowers. Paint recedes from the oily crayons which is an advantage to the beginner with a none too steady hand.

The flower is painted in with water color in as pleasing a naturalistic way as possible and the colored background is



SKETCH OF THE VIRGINIA CREEPER MADE BY MISS HARWOOD. THIS WAS DONE IN RICH TONES OF TRANSPARENT WATER COLOR AND MADE AN UNUSUALLY ATTRACTIVE WALL DECORATION

The School Arts Magazine, May 1926

put in with poster paint. The regular water color is harder to put on in smooth washes of any size as it does not have the opaque quality of poster paint. Any color that will bring out well the flower portion of the picture is usable. Color schemes may be either delicate and soft or bright and contrasting and attention

should be paid to the placing of the warmest color notes, the flowers, so that they are well distributed over the page.

The finishing touch to this problem is the mounting on harmonious paper so that the whole thing is a spot of vibrating color either in high and brilliant key or in soft and soothing mood.

A Watch Clock

RUTH HARWOOD

OVERNIGHT an inexpensive watch may blossom into a gay colored clock to fit the color scheme of any room. This little bright colored clock has the advantage above other clocks that it may be taken apart and transformed into a watch again if the owner wishes to carry it with him for any purpose.

The front part is made from a very stiff cardboard which may be cut out with a sharp knife or a scroll saw. A round hole just the size of the face of the watch is cut in the center of the cardboard and may be used as part of the decorative scheme. The design space may be any pleasing shape desired, even to a little house with a rounding window to show the face of the watch, with painted hollyhocks along the walls.

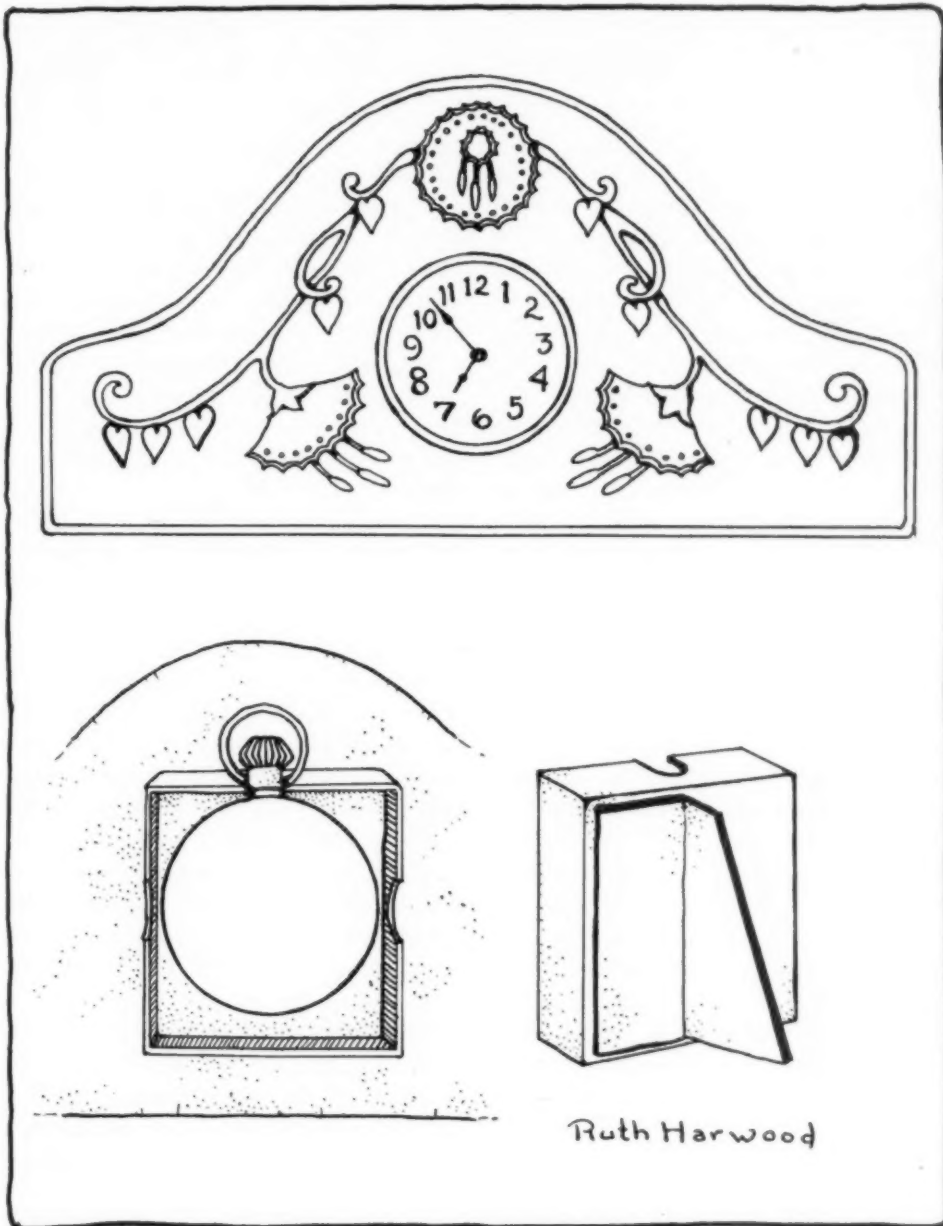
Delicate colors: light blue, lavender, yellow-green, turquoise-blue, rose tones, soft oranges and warm yellows may make countless lovely combinations of singing colors to enhance any room.

One must not forget the mechanics at the back of the design however. The little box that is sold with the watch

becomes the back of the clock. The cover, after the circle has been cut out for the face to show through, is pasted against the back of the designed cardboard and a notch to hold the handle of the watch is cut in the top. A similar notch is cut in the other side of the box so that the watch is held snugly in place with the handle and ring outside to keep it in an upright position.

Another piece of cardboard is cut to form a support and is pasted on the back of the box and folded out to make a solid base for the clock. This piece may be slanted a little in cutting to give the whole thing a slight backward tilt if desired. If the watch does not come close enough to the round window in the design a piece of felt or cardboard or folded paper may be placed behind the watch to hold it firmly in position.

If one wishes to transform a prosaic alarm clock into a decorative spot of color it may be done in the same manner on a larger scale and there is no reason why an Ingersoll or a Big Ben should not blossom into a thing of joy and beauty.



Ruth Harwood

A PAGE WHICH SHOWS THE METHOD OF MAKING AN ATTRACTIVE CLOCK FROM AN INEXPENSIVE WATCH. THE FLOWER DESIGN CAN BE PAINTED IN TEMPERA COLORS OR IN RELIEFO. A RELIEFO DESIGN WOULD GIVE A FINISH THAT WOULD BE IN KEEPING WITH THE OBJECT BEING DECORATED

The Art Department of a Southern College

BEATRICE BEYER WILLIAMS

Art Department, Florida State College for Women

FOR the purpose of laying a good foundation in art a general well balanced course is offered at the Florida State College for Women. Mechanical drawing, perspective, lettering, still life drawing, outdoor sketching, cast drawing, figure sketching, composition, design and history of art are some of the subjects offered. In the fourth year specialization in design, methods of teaching, or drawing, is required. This helps the young women find the branch of art in which they are particularly interested and equips them to go out into the business or teaching world.

Some of the subjects are more interesting than others to the students and the work done in these classes is far above the average. The class in figure sketching is made up of the second-year students. The work in this class is most interesting and the results compare favorably with the work done in the large art schools. First comes the study of the skeleton and muscles of the human body. With this as a foundation the action of the figure is studied, using symbols to represent the head, torso, arms, hands, legs and feet. After a great deal of practice, quick sketches, and sketches from memory, the students are ready to develop the symbols into figures. The intense interest shown throughout the year is due perhaps in part to the introduction of a great variety of mediums both in black and white, and color. At least twice during the year each student is responsible for the costuming and

posing of the model. In this way each pupil is able to express her ideas. Each one spends much time and effort in order that her study may win the interest and approval of the rest of the class.

In composition the students begin by breaking up a given space into pleasing areas. The first problems are very simple ones, done in black, white and grays. Later color is introduced and many lovely things are created. Here self expression is greatly encouraged.

Freshmen design is a subject required by the School of Home Economics. Very few of the students in this class have had any previous training so the instructor must start from the beginning. She must help them understand what design is, and give them a good foundation in color. Then they are ready to create simple borders and surface patterns. During the second semester they apply their knowledge of design in various ways. Batik, gesso and work with enamels are always popular and interesting.

The Department of Spoken English felt the need of a practical course in designing scenery and costumes so the Art Department, glad to extend its usefulness in another direction, now offers a course in stage craft. Here the students not only design the settings and costumes, but actually make them. Along with the practical work there is a great deal of study in color, composition, historic costume and furniture. Different methods of lighting are studied and

the effect of light on color. Quite often miniature stages are used to carry out certain ideas. The instructor's idea, in keeping with modern methods of stage decoration, is to keep the stage as simple as possible, subordinating everything to the action of the play.

With very little help the classes in interior decoration have shown splendid results. The students taking this work have had Freshmen design, so they have some knowledge of design and color. One problem, the elevation of the wall of a room in a given period, calls for a large amount of outside study. There is very little to show the students; no museums where they might see rooms carried out in certain periods, nor authentic pieces of period furniture. However, the interest in this problem is always so keen that surprising results are obtained. Through the color and arrangement of the furniture the atmosphere of the period is shown, quite often with a great deal of success.

A large number of students are in the department because they have talent,

but a still greater number are from other departments and schools of the college. They enter a class in art because their interest has been aroused or because a certain amount of art work is required towards their degree. The number of students coming in from the other departments is steadily increasing. This is due principally to co-operation. Through co-operation the Art Department is making itself felt throughout the college. It is making itself a necessity. Its object is to extend in as many directions as possible in order to reach the students. To reach every young woman in the college is the aim of the department. Every college student can be interested in some phase of art, if not in the actual execution, then in the appreciation of art. Very few of these young women who go out into the world become artists but all of them should go out equipped with the correct standards of appreciation, for with appreciation of beauty they can work wonders in their homes and in their communities.

"Swift with the wings of haunting memory
Those sylvan scenes I loved come back to me
With voices soft and langorous to tell
What first they told to bind me with their spell.
I see again those sunny southern skies
And all that dreamy depth of trees, where lies
A mystic charm in streaming, wind-blown moss
Festooned and hanging, curtain like, across
The shadowed paths and o'er the dark bayous—"

—Byron De Bolt

A Year's Art Work in Junior High

VIOLA LUDWICK

Belleville, Kansas

TO THE art teacher, Florida offers many opportunities besides real estate, of which we hear so much now-a-days, in the way of its natural beauty in trees, plant forms, and flowers, which are never-ending resources for class work.

I feel the art work in a Junior High School can make itself felt as a necessary part, and should function with all the activities of regular school life.

In the seventh grade, for example, taking the study of types of trees, the kind we see every day in Florida. Here we have children from nearly every state in the Union. Many have had considerable drawing in the grades and are familiar with tree forms.

Types were studied first, their habits and peculiar shapes. Next the placing of such forms in a landscape was considered, whether it should be realistic, or decorative, or "fairy." In connection with this come color schemes, complementary, analogous, etc. When these decorative landscapes were nearly finished, the question of lettering came up. Why not letter to advertise our town, the beauty of our state, its climatic advantages? So these landscapes were combined with suitable lettering. As a result there was a valuable lesson learned in color composition, lettering, and tree drawing. We were asked by the advertising manager of one of the large department stores, for these colorful posters for his windows, during a special home and state advertising campaign.

In the seventh grades, also, plant study took some place, because the flower forms were so interesting and simple to draw. Apart from careful drawing, they lend themselves well to decorative color schemes. The hibiscus blossom and leaves as well as the almander or "yellow bell" are especially good for plant drawing and study.

For the girls in Junior High, the art classes correlate their work with the sewing classes. Each girl had a complete folio of useful notes, designs suitable for stout and slender girls, including the problem of values, study of types, most becoming colors, good spacing of tucks and hems.

The Women's Federation of Clubs met in Orlando, in the "Home Demonstration" given by the Home Economics and Art Departments, the girls wore their dresses which were designed in the art classes and made in the sewing classes.

One odd class of boys of varying ages seemed to have one thing in common which was of keen interest to each and every member. That was their having worked through many of the degrees for merit badges in the Boy Scouts. Each boy chose one of his favorite merit badges, and designed his poster with that in mind. Each poster bore the insignia of the badge he meant to illustrate, such as athletics, hiking, etc. These boys put on the entertainment in our school chapel for one of the morning assemblies. All the boys appeared on the stage with their posters, the best



POSTERS AND FLOWER PANELS MADE BY JUNIOR HIGH SCHOOL STUDENTS. THE TREE POSTERS WERE PRECEDED BY A THOROUGH STUDY OF TREE TYPES AND HABITS

The School Arts Magazine, May 1926

spokesman of the crowd explained each one, and the interest taken in each degree won in the Boy Scouts.

Another class entered a thrift poster contest and gave a programme in much the same way. This same class of boys grew to be quite proficient in lettering. So this knowledge we put to use in a practical manner. The ladies of the Garden Club of Winter Park wished to have twenty-five markers lettered for trees, bushes and shrubs, to be used in their city parks. These were made of galvanized iron. The boys gave the necessary coat of red lead for a preservative against rust, and several coats of cream deck paint. Then the lettering—first the botanical name of the particular shrub or tree, and the common name. These were covered with a coat of Valspar to further protect them from damp conditions of the weather.

The money we received for this work was used to purchase a small reproduction of a Greek statue for our art room.

The Art Association of Orlando, composed of women especially interested in art pursuits, many of them students of art schools of former years, offered prizes for posters which could be used to advertise their various exhibits and announcements. The girls of one ninth grade were especially enthusiastic and made really beautiful posters, many of which were purchased by the association.

In the ninth grade, life drawing was introduced. First, studying the main bones of the body, then what happens to these bones when we stoop, run and walk. Later on a student was chosen from the group to pose, fifteen minutes at a time. A model stand was procured, and students grouped around in a circle,

as one student remarked, "to make it more like an art school"!

Added interest was shown when we had our models dress in fancy costumes of various kinds. With their best drawings, students were allowed to put in simple backgrounds and later these same little figures were worked out in a decorative effect in black, white, gray, and one color.

Two classes of eighth grade girls were especially interested in interiors of homes. Color schemes were studied, and good arrangement of door and window spacing. Then very simple interiors, worked out according to scale, were drawn, and pleasing color harmonies used according to the exposure of the room.

Each one of these classes designed a group of houses, which we might call now a "ready made subdivision." One was a group of well proportioned bungalows with lots, all one-eighth inch to the foot. Each student picked out the lot, planned the floor plan first, and constructed tiny houses out of cardboard, which were stippled with flat drying paint to represent stucco.

Landscape planting was also taken into account and the relation of one lot to another.

The class was asked to use this class project in a real estate office, to help prospective buyers visualize how a plot of residence lots, all laid out with the houses on them, would look in reality.

These are some of the problems and projects, we might say, which were worked out in our Art Department of the Orlando Junior High School, and its relation to the other class work, as well as to the every day affairs outside of the actual schoolroom.

Some Activities of the Industrial Arts Department Florida State College for Women

EMILY P. WILBURN

Supervisor of Industrial Arts, Florida State College for Women

THE Industrial Arts Department of the Florida State College for Women is a part of the School of Education of that institution. Its chief aim is to prepare the grade teacher to use this work advantageously; and to train supervisors of fine and industrial arts.

Industrial Arts for Elementary Grades, or I. A. 1—as it is familiarly called, is required of students who are planning to teach elementary grades. This class meets three times each week of the school year. The periods are two hours each.

It purposes to give the student:

1. An appreciation of good design as it is applied to the use of materials. Some ability in the choice of appropriate clothing, house furnishings and other things with which she must surround herself. Some ability to use drawing in connection with her school work.

2. Experience in solving every day problems.

3. An opportunity to study the processes of changing raw materials into finished products, and assisting her to discover the sources to which she may go to find out about industries.

4. An appreciation of our social interdependence through a study of present day industries.

5. A knowledge of how she may use this information in the ordinary school.

Problems are worked out that have to do with food, shelter, clothing, utensils,

records, tools and machines; and an opportunity given to use clay, cement, various wearing materials, wood and textiles, and to become acquainted with a number of modes of decoration, such as enameling, tie-dyeing, stenciling, block printing, and painting with tempera. One of the projects which was of intense interest last year was a study of the development of shelter, from a cave through many types of homes, including among many others, a Greek house, a Roman house, a medieval castle, a simple cottage, a Colonial house and reaching its climax in a typical South Florida home of Spanish architecture. This work, of course, was carried on by groups, each with a chairman who organized the work for her group and was responsible for its completion. The cottage was appropriately furnished, and landscaped. The Spanish house was really cemented, tinted, and also beautifully landscaped. The working out of this problem required much research, and resulted in the acquiring of quite a bit of information, historic, artistic, and economic.

Another activity which is carried on with much enthusiasm is the making of dolls and stuffed animal toys. Each student designs a pattern, and if it is accepted, makes from it a doll. All kinds of dolls are produced—character dolls, comic dolls, dolls representing all nations; and all kinds of stuffed animals,

from Peter Rabbit, evolved from a stocking, to a magnificent elephant of black oil cloth with trappings of purple and crimson and gold.

Under the study of records a portfolio is made which holds envelopes to be used in the collection of illustrative material, and these are filled with clippings from magazines; and material obtained by research in the library and by writing to manufacturers for advertising information covering their products. The history of records is studied and several types of books produced. One student, having been assigned the problem of illustrating the evolution of a book, made a miniature museum, using a box, and on its tables displayed the various stages in the history of records—the last being a very small volume, beautifully bound.

Under the topic of utensils, boxes, baskets and pottery are made, and the student is introduced, often for the first time, to examples of beautiful pottery, an exhibit being held of Rookwood, Newcombe and other potteries.

The other topics are presented in a similar way. The problems are planned so that they may be taught in the elementary school. The students have the opportunity to observe and to teach in the demonstration school. Here similar activities are always being carried on, the most interesting one of recent date being a unit in a children's parade, which was a part of a centennial celebration here. The children of the practice school represented the birds of Leon County. There were ninety children participating, each representing a different bird. The idea was conceived by the professor of sociology and the costumes worked out by the students with

the aid of one of the instructors in the Industrial Arts Department. These costumes were made of paper held together with gummed tape and wired into shape. They were, both in form and color, fine likenesses of the birds represented.

In addition to this required course, the following other courses are offered. Modeling and casting, pottery, woodwork, blackboard drawing, appreciation of paintings, basketry, weaving and design; and methods of teaching industrial and fine arts.

The basketry classes are very popular. This, of course, is due to the fact that basketry is the ideal craft for amateurs, requiring neither special shop or equipment.

The students who wish to do so are able to sell all the baskets they make; also to teach the craft in summer camps, hospitals, and private classes.

In this class a study is made of the basketry of all countries, and note made of the fact that this craft is the mother of all the textile arts, and probably the first to develop; of various kinds of materials; of dyes and other finishing methods, and ways of decorating.

The first problem given is a simple bowl-shaped basket designed for some specific use. Each student makes a number of sketches. These are criticised by the class and each chooses his best design and from it makes a cardboard pattern. The number and length of spokes is determined and the construction begins. In the making of this first basket the student is taught a simple center, two weaves, a border, and gets practice in shaping. If the finished product conforms to the pattern and is closely woven, it is good.

Each new problem presents new movements and processes. They are taken up in the following order: Trays, of various kinds, each student making one, flower baskets, wall baskets, baskets of native materials, including pine needles, palmettos, wire grass and honeysuckle vine; a basket made from directions copied from a magazine or book, and last, an original problem. Pattern and directions for this are submitted with the finished product.

The student having gained sufficient technique is permitted to design and execute large problems, lamps, fireside baskets, ferneries, floor vases, tables and other pieces of furniture. Reed furniture being suitable for this climate, the work is much appreciated. One young woman became so interested that she completed a set of furniture for her sun parlor during her summer vacation.

Birmingham

LENORE AUSTIN ELDRED

Art Supervisor, Elementary and High Schools

BIRMINGHAM, the "Magic City of the South," has just celebrated her fifty-fourth birthday, and stands today a somewhat precocious youngster among mature cities of her own size. Born of great industrial opportunity and material resources, she already more than justifies the faith and foresight of her early pioneers. Among the greatest factors of her good fortune, however, is probably the fact that she has not lacked for guidance along educational and cultural lines—has not been without certain men of vision whose leadership has saved her from a possible one-sided development along material lines only.

In every department, rapid expansion has been accompanied by financial problems that have taxed the best minds for solution; but to meet the needs of our school enrollment, with its annual increase of five thousand or more, has challenged the city of Birmingham to efforts scarcely realizable by cities whose expansion has proceeded at a more

leisurely pace. There has been need for vision and leadership to stir a people, eager for all the advantages of a city yet slow to realize its increasing obligations in the matter, to a sense of its responsibility to its schools. Each year has required a greater and more forward-looking program of school building alone to keep pace with the population's actual needs.

In this connection I would like to pay special tribute to the immeasurable service rendered to Birmingham by Dr. John Herbert Phillips, our former beloved superintendent, who for a period of thirty-eight years was an acknowledged leader in the cultural and educational movements of the city. It was to his efforts that Birmingham is indebted for its first public library, established in 1886 in connection with the public schools. At his death in 1921, he was succeeded by our present superintendent, Dr. Charles B. Glenn, who, in the capacity of assistant superintendent was

for many years closely associated with his predecessor. Birmingham continues its good fortune in securing for the head of its school system a man to whom no program is too ambitious that concerns itself with the welfare and advancement of its school children.

It is not, however, the purpose of this article to present a history of Birmingham or of its school system, but to call attention at the outset to the conditions under which the present school system has developed, and to give credit where credit is due for the character of progress already accomplished and for the measure of our opportunities for progress today.

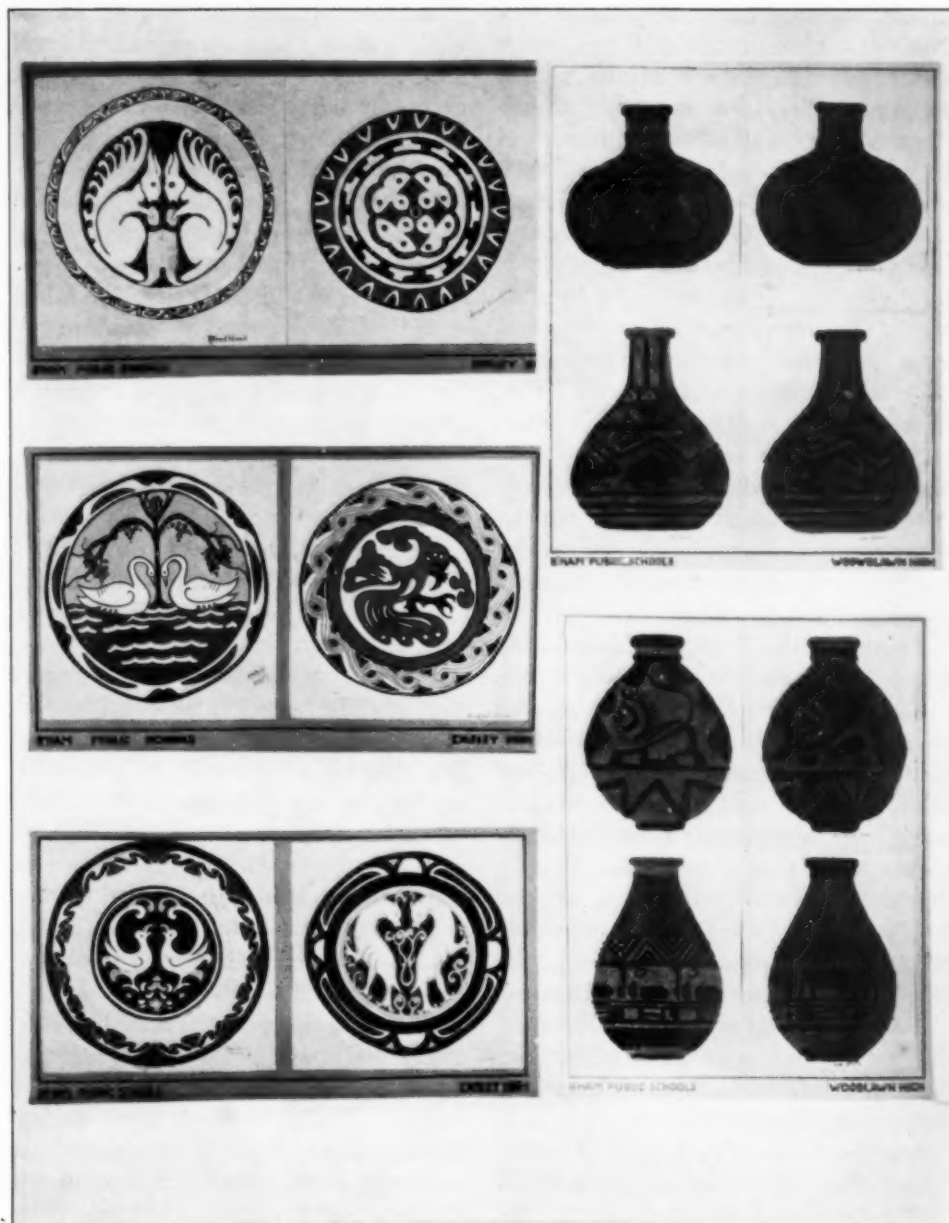
Every art supervisor with breadth of vision at all must first of all recognize his or her job as dealing with the community as a whole and not merely with the juvenile part of it. Our big objective, as recognized by all teachers of art today is art appreciation rather than the former over-emphasis upon technical skill. But children cannot know real appreciation for art, with all our fine talk, without the opportunity to see and enjoy real examples of fine art. The community must be awakened to this need before an art gallery or museum is possible.

Taking an active part in all movements for encouraging public appreciation of art and stimulating a civic sense of responsibility in these matters, one learns to be properly thankful for small beginnings and imperceptible gains. Clubs and various organizations of this kind have come and gone in Birmingham, from time to time, but always to reappear with new vigor under new names yet sponsored largely by the same optimistic group that functioned most

actively in the old. The Allied Arts Club is at present the youngest, also the most vigorous and promising organization that has hitherto launched its ambitious program for Birmingham. With its slogan, "An Art Museum for Birmingham," it was organized less than two years ago and already boasts a membership of nearly three hundred. From the beginning, this club has made it its business to co-operate closely with the public schools, and it is certain promising results from this co-operative gesture that suggests material for this article.

The Board of Education headquarters with all its administrative and special department offices was located until recently in what was formerly a fine, spacious old Southern home. The lower floor with its wide halls and large rooms was excellently adapted to exhibition purposes, and through the interest of the superintendent special light was provided for this. For several years the art department of the schools had sponsored exhibitions of not only pupil's work, but the work of leading local artists and such other exhibitions as could be secured within the limits of somewhat meagre finances. The new Allied Arts Club in recognition of this movement, and wishing to co-operate in broadening the scope of the work, appointed the art supervisor chairman of exhibitions and elected the superintendent of schools to honorary membership. The Club was tendered the use of the building for its meetings, lectures, recitals, etc., as well as for its exhibitions, which privilege is still being used to advantage at present writing.

During its first year the Club sponsored fine exhibitions of paintings, six etchings, architectural drawings and woodblock



A PAGE OF CRAFTS DESIGNS MADE BY HIGH SCHOOL STUDENTS OF BIRMINGHAM, ALABAMA. PROBLEMS LIKE THESE ARE EFFECTIVE BECAUSE OF THEIR BEING BASED ON SPECIFIC CRAFTS OBJECTS. DESIGNING FOR ARBITRARY SPACES ENCOURAGES RAPID PROGRESS

The School Arts Magazine, May 1926

prints. Among these the Russian Art Exhibition of one hundred fifty paintings was of unusual interest to the public. A larger gallery was necessary to accommodate this exhibition and satisfactory arrangements for its display were made with one of our leading local merchants. During its three weeks showing here it was viewed by over fifteen thousand people. At another exhibition of special interest, over fifteen hundred school children attended, in company with their parents or teachers. This number, while small in proportion to the total enrollment, is encouraging, considering some of the distances involved. All these exhibitions have been free to the public, and every encouragement has been given to teachers and children to take advantage of them.

This year, the Board of Education is occupying its own new building, facing the proposed new Civic Center. The lower floor has been specially planned and lighted with a view to accommodating exhibitions, and the new lecture room is being used as a meeting place for members of the Allied Arts Club. Already this year we have presented a fine exhibition of aquatints, the work of French artists, with a lecture and moving picture program showing details of the process of making an aquatint; a group of thirty-five paintings by Clara Fairfield Perry of Brooklyn; a display of amateur work, submitted by local students in a contest for the year's scholarship to the Grand Central School of Art offered by *The Birmingham News* under the auspices and management of the Club; and the second annual exhibition of the work of the Creative Worker members of the Allied Arts Club.

A school arts committee, composed of

members of the Allied Arts Club, including among others a prominent landscape architect and an expert interior decorator, with the school art supervisor as chairman, was appointed by the superintendent of schools last September. To this committee is referred various matters of importance affecting the artistic interests of the schools.

It should be added here that the Allied Arts Club is composed of seven groups, representing the seven arts, and that its activities in the line of music, literature and the drama are quite as enterprising as in the so-called fine and plastic arts. Uniting as it does the interests and efforts of all groups of artists, such a club seems to promise a vitality that former artistic movements here have appeared to lack.

A beautiful new library building is well under way at the present time, which, when completed, will be equipped with a fine large gallery for paintings and other works of art. It faces the new Board of Education building where we are holding our present exhibitions and will take its place as part of our new proposed Civic Center. This is regarded however as merely a next step in the securing of a real art museum which the art lovers of Birmingham are keeping in mind as the big objective.

In sending this report of Birmingham's efforts and ambitions in furthering the cause of art appreciation in its broadest sense, I realize that I am offering nothing unique or startling in methods or accomplishment. The art department of the public schools in itself has been well organized for a good many years, with a view to sincere foundation work, but it is not with this phase of the art work that this article is presently concerned. It is to the association of

school and civic art interests combined, that I look upon as a practical step in the right direction, to which I desire to call attention. While this can have no particular interest perhaps for the older and larger cities that already enjoy the privileges and advantages of fine art

galleries and museums, I believe the foregoing facts concerning our fifty-year-old Birmingham, with its present population of over 225,000 may have possible news interest for some of THE SCHOOL ARTS MAGAZINE readers whose field of activity lies north of the Mason and Dixon line.

Baltimore Museum of Art Exhibits Work from Art Departments of High Schools

OLIVE C. SLATER

Eastern High School, Baltimore, Md.

ONE usually associates the words "Museum of Art" with Egyptian mummies and fragments of Greek sculpture, intensely interesting to the archaeologist, of course, but very dead and far away to the small child. Can you imagine the largest and most beautiful gallery in a modern museum being given to an exhibition of the work of children in the public schools? A gallery with hundreds of electric lights? Can you imagine the thrill that many of Baltimore's future celebrities will always experience when they say, "My work was first exhibited at the Baltimore Museum of Art"? That is what Miss Florence N. Levy, Director of the Baltimore Museum made possible for the children of Baltimore. "Appreciation when one needs it most," the hundreds of electric lights seemed to say to the children, who saw with intense satisfaction the best exhibit of high school art ever shown in Baltimore; best, because properly hung and properly lighted.

We had our first lesson in what a museum of art stands for when we re-

ceived the beautiful invitation cards designed by Miss Levy. We held our breath. In style and typography exactly like those sent out to invite one to see \$75,000 paintings. "Nothing too good for the children," the invitation cards seemed to say. The cards of invitation told the truth—there was nothing too good for the children—the services of the Museum corps, the inspiration of the personal supervision of the Director, herself.

There was a formal opening, the kind of opening that the professional artist dreams he will live to see—if he lives long enough; but oh, how much more wonderful when one is young, when one needs appreciation most. The speakers were of the best, and represented the best of their profession—Thomas C. Corner, Baltimore's famous portrait painter, and John L. Alcock, president of the Association of Commerce. Both speakers pitched their addresses in the key of youth, for it was a youthful audience that listened with eager interest to their words.

"The artist must forget fame; he must forget time; he must forget money," said Mr. Corner, quoting a celebrated Chinese artist of the past. "His aim should be perfection of expression, as he conceives perfection. If he thinks of fame, he will place the public's taste above his own. If he thinks of money, he will be seeking to please some possible purchaser more than himself. If he thinks of time, he may hurry with his work and miss the perfection he sought.

'Paint, sing, or carve
The thing thou lovest
Though the body starve.
Who works for fame
Misses oft the goal.
Who works for money
Coins his very soul.
Work then for joy, and it may be
That these things shall be added unto
thee.' "

Mr. Alcock spoke of the influence of art in the business world. "In business one is apt to feel the monotony of the ordinary life; too often the commercial aspect is the only goal. In late years, there has crept into business the attractive and inspiring suggestions offered by art. I want to congratulate you for the ideals and the influence of your art in the business world. Entering the Museum in advance of the time for the beginning of the program, I enjoyed the opportunity of examining the many productions of art from the boys and girls of our high schools. The many beautiful pictures, paintings, and other productions all impress me as being creditable and some very fine. I want to congratulate you for your perseverance in doing such good work. These beautiful posters brighten the business world and are their contribution to make business more attractive. It is to our boys and girls

that we look with hope and assurance that their achievements in art, such as we have exhibited here tonight, will develop and make life and work more beautiful and more pleasurable."

The exhibition was under the auspices of the Associated Art Staffs of Baltimore High School Publications, an organization composed of the art staffs of *The Oriole*, *The Eastern Echo*, *Westward Ho*, and *Poly Press*, the student publications of Baltimore's four senior high schools. The junior high schools were invited to send an exhibit representative of the best art work done in the junior high schools. Each school was left to its own discretion in the matter of its exhibit.

The Eastern High School was represented by a number of posters advertising Baltimore's commercial interests. All of the students represented in this exhibit expect to make art their profession, and the work was carried on as nearly as possible under commercial conditions, the teacher in charge being "The head of the firm." The commercial art done at the Eastern High School aims to further the industrial development and prosperity of Baltimore. Not only posters in color, but costume illustration and pen-and-ink work for newspapers were featured in the exhibit. The pictorial arts and the home were not neglected, as shown by special groups of portraits, of flowers and still-life, of interior decoration, and of decorated tin boxes.

According to the art advisors of *Westward Ho*, the school publication of the Western High School: "The Western High School has aimed to show the development of art and the pupils are taught good arrangement, the appreciation of color, and the best things."



WORK OF THE STUDENTS IN EASTERN AND WESTERN HIGH SCHOOLS, BALTIMORE, MARYLAND

The School Arts Magazine, May 1926

The Western High School exhibited value studies in charcoal and color, designs for batik, posters for school events, costume design, and decorative drawings of ships.

The exhibit from the City College illustrated the technical processes employed in the publication of *The Oriole*. Cartoons and various numbers of the completed magazine proved of much interest.

A large exhibit from the junior high schools included design and its application to hand bags, calendars, desk sets, book ends, holiday booklets, filet crochet and candy boxes. A glass case contained some interesting pieces of clay modeling, among these a child's recollection of Rodin's *Thinker* which is in Walters Art Gallery; heads of Lincoln,

Lee, and Shakespeare; and a tiny figure with a good deal of motion entitled *The Good Fairy*.

In closing, Miss Levy paid a tribute to the influence of Dr. James Parton Haney on art education in Baltimore, and read one of his poems:

Full many talk of Art, to shape its laws.
I know these not, for all I surely know
Is that the urge of Beauty moves my heart,
And out of this my work springs as a song.
The learned cavil much, but never one
Shall guess Art's secret, till he doth essay
To sing this song himself. Then he shall prove
That in his own endeavor, naught may weigh
Of rule and counter-rule, save only this—
Whate'er he fashions shall be done for love.
So fashioned and so felt, my work is born
Of longing to transmit the joy I've known
To countless others, that these too may feel
The rapturous thrill which its creation gave.



"A PRALINE WOMAN OF THE SOUTH" COSTUME,
WORN AND DESIGNED BY A STUDENT OF ISADORE
NEWMAN TRAINING SCHOOL, NEW ORLEANS, LA.

Oklahoma Art Association

MARION D. PEASE

Head of Art Department, Oklahoma College for Women, Chickasha, Okla.

*"I give you a land of sun and flowers
And summer the whole year long,
I give you a land where the golden hours
Roll by to the mocking bird's song;
Where the cotton blooms 'neath the southern sun,
Where the vintage hangs thick on the vine;
A land whose story is just begun,
This wonderful land of mine."*

*"God fashioned the earth with skill,
And the task which he began,
He gave, to fashion after his will,
Into the hands of man.
But the flowers' uplifted face,
And the sun and the wind and the sea,
Bring message still of the beautiful place
God meant the world to be."*

"A LAND whose story is just begun."

Yes, that is the story of Oklahoma. These words of the state song, as they ring out in the chorus of voices throughout the state of Oklahoma, convey something of the spirit of this, our youngest state. It may be the violent wind that ceases as suddenly as it comes, or the sand storm that follows close upon the rain, or the constantly changing demands made upon the people in many ways, which has developed a spirit of dauntless courage and unceasing ambition to recreate, to build and grow in spite of any obstacle. Nothing is static. Everything is ready to be moulded into forms of use and beauty.

Where are the builders? They are everywhere and so great is their zeal that they work while we sleep. What do we find when we wake? It may be anything, perhaps an oil well, a filling station, a portable house, an ugly row of bungalows all from the same pattern, or a

really attractive home well built and designed.

Where are the artists? Artists in Oklahoma? Yes, there are artists in Oklahoma, a small group of men and women who paint and design well and have the interest of the state at heart. In addition to this group there are countless painters who, with the best of intentions and no knowledge of the elements of art, are following the urge to create. They are happily painting roses and violets on china and copying pictures that will adorn many homes and make the next county fair a veritable chamber of horrors.

Where are the art schools and museums? There are none. However, the state university and one or two other state schools have strong art departments and the young people who are able to study there are fortunate indeed.

What about the public school art? Some of the larger cities and a few of the

towns employ art supervisors. A few of the large high schools have teachers of art. Many grade teachers instruct as best they can without help or supervision. These teachers have in many cases had no art training themselves, since it is not required in all normal schools. There are no standardized courses of study in any art departments. The objectives and aims differ fundamentally. There is no certification or requirement for teachers or supervisors of art and their training and ability varies greatly. There is little demand for art teachers in the state as compared to the demand in other lines of educational work. There seems to be almost no place in the state where art teachers can be properly trained to go out into the state and by their effort and teaching develop an understanding and appreciation of this much misunderstood and greatly needed subject. Not more than one student in a hundred entering college has had any real art training. It is only with this background in mind, that one can evaluate and understand this organized effort which the art teachers of the state are putting forth. There is of course no state supervisor of art or other power to guide, direct and increase the art interest and understanding in the state. It seems imperative that the leading art teachers should meet the situation and carry out some sort of constructive program. They have found the greatest handicaps to be the lack of time and money. The former is by far the more serious, because the people who can best serve the organization are overworked already in their own positions and it is only with considerable self sacrifice and determined and loyal effort that they have undertaken the work of the state art association.

There is a State Education Association which meets once a year and it is in the art section of this group that the great need was felt and the movement started. It is so easy to listen to lectures on art, or even to make them, but it is quite a different thing really to accomplish something. One confesses to boredom at the average teachers' meeting, but in February 1924, a thunderbolt was hurled, which after the storm had subsided cleared the atmosphere so that horizons were visible and the wreckage seemed worth clearing away. The plan is to bring to boys and girls and to large groups of citizens the conviction that art is a fundamental part of human progress and that some good sound training should be the birthright of every one, that they may build noble proportions and greater perfection into the products of daily life.

Stock was taken of conditions and the situation throughout the state was discussed. A small group of people vitally interested can do more than a large but indifferent crowd. The crowd soon disappeared in search of new hats and shoes but so great was the interest of the enthusiasts that they worked all day and into the next to organize properly.

A legislative and a publicity committee were appointed. The chairmen of the committees, after listening to the previous discussion, had no difficulty in setting forth their aims and with the loyal backing of the members of the committee a good start was made the first year.

The legislative committee was called upon for immediate research and action regarding the free textbook legislation then pending. They tried to keep closely in touch with the State Superintendent of Public Instruction and to encourage

any steps toward the advancement of art education through legislative action. It was felt that recommendations from this committee, if properly presented, would carry considerable weight at the state capitol. Some courses of study for grade art work were planned by this committee and published in the state educational magazine in the hope of unifying and advancing the content of courses of study throughout the State.

There were three divisions of the publicity committee. The subcommittee on publications endeavored to write and publish, through any suitable medium, articles on art which would give a greater understanding and appreciation of the subject to the general public. The committee worked not only through the daily papers, but sent out short letters to the leading mens' and womens' clubs throughout the state. The subcommittee on exhibitions endeavored to give art proper publicity through the circulation of good exhibitions. The State Library Commission was willing to help in circulating mounted material. The district superintendents were usually willing to co-operate and the women's clubs showed considerable interest in securing these exhibitions for their meetings. An attempt was made to secure exhibitions that were inspiring as well as educational. This is not an easy problem but can be solved with marked success. This committee also undertook to arrange exhibitions of good art work for the next state education meeting. The subcommittee on collecting data sent around questionnaires in the effort to find out what towns and cities had art departments and what their objectives were. We felt that this survey would be of real help as a basis for further action.

Good results from this meeting were easily discernible at the next annual meeting, which took place in February 1925. The papers presented were in many cases an outgrowth of the work of the year and showed a background of knowledge and experience that had hitherto been lacking. The members who had met and touched hands the year before and corresponded constantly since then felt better acquainted and the spirit of co-operation was even more marked. After hearing reports from the various committees and discussing the year's work, they made a few adjustments which will cause the organization to function more easily.

Chairmen of general publicity, educational publicity, legislative and exhibition committees were appointed with the understanding that they should choose their own assistants.

The general publicity committee will continue the work of the past year, but the educational publicity group is a new one and deserves some explanation. It includes representatives from teachers of art in the grades, junior high, senior high normal schools and colleges. Each member of the group will try especially to raise the standard of work in that particular department and articles and bulletins will be circulated from time to time. Round table discussions in each of these departments are planned for the next annual meeting. This committee publishes articles on art education in the *Oklahoma Teacher* and tries to bring the latest and best information on the subject to superintendents and principals as well as to art teachers. Notices of new text books on art that are particularly valuable are distributed in this way.

The exhibition committee is now engaged in circulating selected mounts from the state art exhibition at the district meetings of the Federated Womens' Clubs. They are corresponding with print associations in the hope of securing a circulating exhibition of fine prints. The legislative committee realizes that one can give only of what one has and that the teacher of art must have a background of study and training if she is to advance the cause of art. Other departments have long realized this. More

art teaching and better art teaching are necessary; therefore this committee is formulating a list of minimum requirements for teachers of art in Oklahoma.

The subject of art is developing in this "land whose story is just begun," and along the right paths in so far as loyal teachers are able to guide and direct it. They believe in art and know that it will win its own way in time, but they are eager and impatient to spread a knowledge of its laws so that Oklahoma can be moulded into forms of permanent beauty.

Masks

MARY EDNA FLEGAL

Director of Art, Durham, North Carolina

THE six masks below were made by a student of Durham High School during odd moments. The first is a French Indo-China woman done in soft yellow-greens, blues and greyed purples. The second is Volda, a Russian peasant woman done in strong greens, blues and reds with black accents. The top mask, center, is an Oriental, "Cathay" made in

colored papers, ivory, vermillion, yellow, and blue tones. The lower mask, a "Gilded Merman," is of similar color scheme with more darks. The pirate has a face of strong orange, buff and red, with purple and green shadows.

The last is a Signorita "Dolores" with black paper mantilla and yellow fan.





TWO VIEWS OF THE BELLEVILLE SCHOOL LUNCH ROOM, NEW ORLEANS, LA.

The School Arts Magazine, May 1926

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



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The Schoolroom Beautiful

WHERE art education is a part of the day's work, certain it is that the room where it is taught should live up to the ideals of the teacher, and be as artistic as possible; and it is surprising how simply this can be accomplished.

Have you never walked into a classroom where everything seemed trying to push its neighbor out of the way—where the books lay crosswise as if thrown, and even the children looked restless and dingy? And what a calm after the storm it was to cross the hall into another part of the world of learning and find a clean floor, a smiling teacher, and a group of happy looking children—where the books dwelt in peaceful contact, and the sun shone indoors as well as out?

Every room cannot be immaculate. Walls, like little boys, have ears to which the dirt will cling; and money

doesn't grow on schoolyard trees; but wall brooms can accomplish wonders and frighten the spiders away. And a clean floor with well kept desks will serve to lure the eye away from those defects that cannot be helped.

Now what can one do to make those clean bare walls and that plain room good to look upon?

Let's start with the windows. A few boards and a few nails and a few boys—and soon there'll be a few artistic window boxes which can be painted green or stained a dull brown. Geraniums—red geraniums, a few woody ferns, and a handful of ivy or wandering-jew is within reach of all, be it in the city or country. And what is prettier than a big fern on a taboret, and a bunch of fresh yellow jonquils or peachblooms on the bookcase?

I once had a little nature lover in my

room. He knew where the first violets grew, and just what trees cradled the choicest cocoons. During the winter, he brought me a bunch of twigs on which swung a variety of future butterflies. These we tied together and hung in a sunny window, and near Easter the varicolored little fellows began to yearn for the big wide world, and started bursting out. For several days, it seemed as if all the butterflies in that part of the country had come to pay us a visit. They hung damply for a few hours, then tipped the bunch of flowers on the window ledge till they grew strong enough to fly away; but it was truly a lovely sight and a delightful nature lesson—all in one.

All winter long, fresh pine twigs with cones attached will brighten a somber corner; and seedpods and sycamore balls together with cattails and dried grasses can be painted in orange and blue and gold and silver, so that a spot of harmonious color adds satisfaction to the aesthetic sense.

The vases to hold them? Why, if funds are low, use an olive bottle or a well shaped jam jar. Some of these come in most attractive shapes minus the screw-top mouth. They are lovely when painted with enamelac in one or two colors. You'll be surprised to see how pretty they are; and soon you'll be having one to match each kind of flower—a blue one for goldenrod, and perhaps a black one for the gayer blooms.

Most schoolrooms have a blackboard, the top of which is too high for little children to reach. This, decorated with a gay border appropriate to the season, will lend a world of charm and interest. If there is not space enough on the board a strip of black construction paper tacked just above the moulding of the

board will be lasting and even more charming. On this at intervals is pasted a colored picture taken from covers of *Saturday Evening Posts* or other magazines—pictures not cut square for mounting, but with all the background trimmed off—girls' heads, cunning little dogs, animals, or any suitable picture.

One year I had several long stretches of wall space—whitewashed, and bare enough looking to hurt. On one division about fifteen feet long, I pasted large pink waterlilies, each five inches across. These, with lily pads and stems, seemed to be growing out of the blackboard below. Over the stems were pieces of paper, irregularly placed, and colored blue to represent streaks of water. Green and brown frogs sat on the lily pads or jumped into the water, brilliant dragonflies skimmed above, and four or five blue herons—life sized—stalked through the water. On another space, a Dutch girl—three feet high, drove a whole flock of white geese and yellow chicks across the moulding over the board.

At the back of the room were grouped the large birds published by Church and Co. (Arm and Hammer brand of soda). They were arranged so that the advertisement did not show, and an old abandoned nest, placed in a forked twig, hung in a corner below; while a painted bird, stiffened with pasteboard, perched on the edge.

Perhaps there may be a few cents for curtains. Try a cream or yellow marquisette that costs about fifteen cents a yard. Near the bottom, stitch a solid border of orange or blue, and applique on this a white rabbit or a row of yellow chickens, or even a flower cut from a piece of gay cretonne. This idea may be

repeated on the teacher's desk where the cover may be cretonne or burlap, self-fringed; or a black oilcloth or sanitas cover with white rabbits or geese on the ends. The edge may be neatly finished with wool in the long and short stitch.

A bulletin board is a necessary luxury. The style ranges from corkboard to a homemade affair fashioned from four strips of moulding or plain board, stained brown, with burlap tacked to the back side, and two screws put in the top by which to hang it. And what a wonderful place it affords to pin the day's picture! Magazines are full of beautiful and interesting subjects, appropriate to children. Each day, or at least each week, should introduce a new study in pictures, where good color may be taught, imagination developed in finding out what the artist wished to convey, and language brought out in the oral stories it inspires.

Many modern rooms have tables and chairs instead of desks. In the center of each table may be placed a wooden toy made by the older children with coping saws and basswood or white pine. A canary may sing in a sunny window, and a goldfish bowl may lend a spot of color near a bookcase, over the front of which hangs a bright curtain.

A wonderful degree of interest may be stimulated in the Treasure Corner. Never heard of one? Why, it's simply an unused space on a table or bookcase that needs beautifying—where a new treasure is placed at stated times—a piece of coral, a graceful vase—anything in short that charms the eye. The children themselves will delight in furnishing something on exhibition day.

The schoolroom beautiful? Well, that's just a simple question of whether you want one or not.

ELISE REID BOYLSTON

Designs for Tea Sets

ANNYE ALLISON

Richmond, Va.

ONE useful exercise in teaching that design is filling a given space with pleasing form, is making designs for tea sets which may be used as cuttings and mounted, or be used for stencils, or both methods may be used.

The sphere, the cylinder, or any desired form may be chosen, and all three pieces of the set may have this basal shape. The sugar bowl which, on account of its symmetry, is the easiest,

should be cut first. The teapot should be the next attempt, and it may be represented with either china or bamboo handle. The teacher should cut both forms and let each pupil make his own choice, all cutting being free hand. The last and most difficult, although the smallest, is the pitcher. The low-handled teapot and the pitcher may be folded on a vertical axis and cut double like the sugar bowl; then the paper must be opened and



A PAGE OF CUT PAPER DESIGNS FOR TEA SETS. THESE MAKE A GOOD PROBLEM IN THE STUDY OF DESIGNING FOR ARBITRARY SPACES. THEY ALSO ARE ADAPTED TO STENCIL WORK

The School Arts Magazine, May 1928

one handle changed into a spout or lip. The teapot with the bamboo handle may be cut double with two spouts, and one of them cut off.

As soon as satisfactory shapes have been secured some design must be chosen to decorate them. The design should be in direct relation to the basal shape, following or accentuating the construction lines, and should be in proportion

to the size of the object. In this way many of the important principles of design such as balance, rhythm, harmony, conventionalization, symmetry, repetition, and alternation, may be taught. Each of the pieces illustrated was carefully folded three times, creased very flat and the cutting done on the folds. The results secured were very satisfactory.

A Chalk Talk for Children

GLADYS MERRIN

Morgantown, West Virginia

THIS is a suggestive outline for a chalk talk to children in the elementary grades. The aim is not merely to entertain, but to stimulate initiative and thought on the part of the child.

Once there was a little girl named — and a little boy named — (children name them), who went to visit their grandmother in the country. Can you tell by the way they are dressed whether these children live in the town or country?

Betty and John began to get a little tired and to ask their grandmother what they could do, they didn't know how to have a good time in the country. So Grandmother said, "Children, take a walk and see how many things you can find that are the shape of a circle or can be made of circles. If you find ten, I'll have a surprise for you after lunch."

So Betty and John started out. First of all, high over the hill, this is what they saw (color in sun). Then looking

down on the fence, they began to laugh for this is what was there (draw cat). As they were walking through the grass a (draw rabbit) scampered away and they put it on their list. Then they saw something they didn't know whether or not to count, do you know why? (draw turtle, a semi-circle), but they thought they would ask Grandmother about it.

As they climbed the fence, they sat very quietly on the top rail for they saw something in the tree (nest). They thought there was only a nest, but as they watched they decided they were mistaken for they saw some (little birds) in the nest. And looking up they saw why the little birds were so excited (draw father bird with worm).

After watching the birds awhile they noticed something else moving in the trees, here it is (draw squirrel) and there was another eating his dinner, a round (nut).

They then climbed down from the

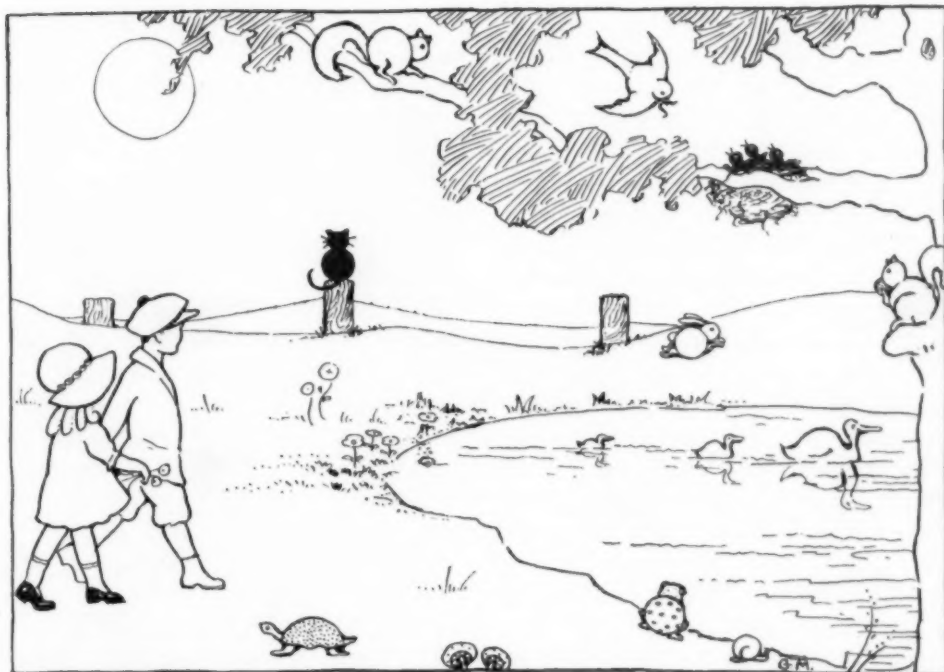
fence. On their way home they passed a large pond and down on the water's edge they saw this (toad or frog). They watched the (draw ducks) awhile and when they saw the reflections of the ducks in the water do you think they could count them? As they were walking along, Betty found some (draw flowers) and picked a bouquet for her grandmother. John found a (snail) which he took her.

When they told their grandmother what they had seen on their walk, do you

think she thought they had earned their surprise? After lunch she gave them each a (draw dish of ice cream).

I arrange my drawings on the board to form a picture as a whole. As the drawings are made the children like to guess or name what is drawn. They also like to suggest other things the children might have seen.

Much of the material for the above was taken from THE SCHOOL ARTS MAGAZINE.



A SKETCH OF THE TYPE DESCRIBED BY MISS MERRIN IN HER ARTICLE. THIS METHOD MAKES A FASCINATING WAY TO TEACH BOTH DRAWING AND OBSERVATION

Happiness and Art

ELIZABETH McIVER WEATHERSPOON

North Carolina Women's College, Greensboro, N. C.

IF HAPPINESS in hard labor should be the portion of any one, surely that experience should come to the public school art teacher, for she must spend her days in a diligent search for all that is loveliest in her environment. She must be able to find beauty not only in the high places, but she must also learn that

In the mud and scum of things,
There always, always something sings.

If living on this high plane cannot make happiness for her, she is hopeless.

She may rest assured also, that if her students do not work with a joyous spirit the fault is within herself, for children, the world over, are beauty lovers; they delight in expressing themselves through drawing; they thoroughly enjoy finding the how of things; and the experience of creating, which comes to the designer, brings a thrill to young or old.

Nothing so quickly spoils the happiness of my teaching day as the knowledge that my class is taking the lesson as a thing that is inevitable and to be gone through with because it is in the day's program. I know then that, as a teacher, I have failed, no matter what I may hold in my hands when the work of the class has been collected at the end of the hour.

Experience has taught, too, that our greatest successes have come when teacher and student have labored in the spirit of play. It is then that the work shows simplicity, directness, individuality, and an utter lack of affectation.

The first consideration of the art teacher, then, should be to create the right atmosphere and to foster the child's natural interest in the subject she is privileged to teach.

In some cases she may find a prejudice which must be removed. She may have to give a lesson or two "just for fun" to catch the interest of children who have been allowed to think they "can not draw," or who "don't see any good in it anyway." But that need not disturb her. It is time well spent. When the attitude is right she may teach what she will; and how children can work *when they want to!*

Tom, big, lumbering; silent and sullen, comes into the studio with his classmates. They spend forty minutes drawing an old brown teapot that has been put before the class because of its beautiful lines. Of course they have looked for the 'leading lines, for the widest and tallest parts, for the placing of spout and handle; but much more attention has been given to the lines that "sing together," and to those that "play with and answer each other," and to all the beauty spots. Then, with charcoal, the children express, very freely, what they have seen.

The lesson ends. The children file out. Tom lingers and is the last in line. Passing the old brown pot, he pats it gently, saying slowly and very softly, "We've got one like you at home but I never knew it was pretty."

Has the experience meant nothing for



POSTERS AND BIRD DESIGNS DRAWN BY THE SCHOOL CHILDREN OF GREENSBORO, NORTH CAROLINA, UNDER THE DIRECTION OF MISS WEATHERSPOON. THE BIRD DRAWINGS WERE MADE TO ILLUSTRATE EUGENE FIELDS POEM, "THE DINKEY BIRD."

The School Arts Magazine, May 1926

Tom? From that day, when he entered the art class, twice each week, his face was noticeably brighter, and never again did the teacher have to combat his indifference. Indeed, the very best way to put a premium on hard work is to display the happy side of it.

Eleven year old Roderick, *after school*, stands, with anxious face, at the teacher's door. He makes a request and it is granted. With face illumined, he turns signalling with high hand, and shouts, "Hot dog! Come on fellows, she says we can work!"

The teacher smiles, but she very seriously considers her responsibilities. The attitude is all she could ask. The opportunity is before her. What will she do with it?

The seventh grade had not cared much about knowing the names of pictures they lived, nor were they at all interested in knowing the artists' names, though they thoroughly enjoyed many good pictures. A game was planned and proposed to them. They were interested and the lesson began.

Pictures were distributed and each child was given charcoal and two or three minutes in which to make what one girl called a skeleton of his picture. The "skeletons" were numbered and collected. When they were all displayed before the class, each child listed all he knew by name and number. The game was repeated, with other pictures, until the lesson period was exhausted. Then the child who had named successfully the greatest number of pictures, with their painters, was surprised to find she might have for her own, a picture chosen from the group studied.

By special request the lesson was repeated on a later day and the children

have made the acquaintance of many more artists and their creations than they had previously done in lessons minus the play element.

In October, the sixth grade, preparing to celebrate halloween, found themselves in need of masks. The art teacher was asked for advice and soon a plan was on foot and under discussion.

They decided to draw first with charcoal, using any desired motif—an animal or an emotion, or simply spots and lines—and only one-half the face was designed, the other half being a duplication, made by folding and rubbing.

After criticisms and suggestions by teacher and class, each design was finally approved. A tracing was then made on construction paper and painted with tempera colors. The finished mask was tied on with strings that fastened through eyelets placed near the ears.

This had taken several lessons for, of course, those masks had to be just right. No other grade was making them and so everybody except themselves would have to look like dozens of other masqueraders. Of course they worked, and equally of course they were allowed to use the best materials in stock. The results showed some good line work, a better realization of the value of dark and light in composition, and some growth in color knowledge. They had learned that only "fuzzy," untidy lines would result when the brush is improperly handled. They learned also, (incidentally as they thought), something of the history of masks and their use by savages, by the old Greeks, and actors generally, and by people of their own day.

At another time the third grade was found particularly attuned to fairies.

Eugene Fields' delightful lines, called "The Dinkey Bird," were read to them and they learned to sing a few lines with the teacher, till every one was rollicking through the refrain, "and the Dinkey Bird goes singing in the Amphilula tree."

Then all was quiet. Eyes were closed in order that we might look for that Dinkey bird. When each boy and girl had seen a glimpse of the fairy bird "in the land across the sea," he caught the vision in a quick drawing with charcoal.

And gay birds they were! Some wore crests, some flew with wings spread, some perched sedately, but all had marvellous tails.

Where help was asked the teacher *showed how*, but, since the bird was seen only by the child "catching" him, only he could really draw it.

The lesson ended too soon, but there followed other days with individuals drawing the Amphilula tree, (with brush dipped in ink or tempera), while the rest of the class looked on and awaited turns at the front. "The romping playing children," had to be painted also, and the gates to fairyland. Best of all were the fairy flowers; and when the teacher saw

Their eyes grow bright and brighter,
She was sure as sure can be,
That the Dinkey Bird was singing
In the Amphilula tree.

For posters made in our schools, the Chamber of Commerce offered prizes consisting of pictures, pottery, casts and beautifully illustrated books. They asked only that subjects for the posters be obtained from literature furnished by the Chamber of Commerce. This was not as simple as it sounds, for the literature was written for adults. For the little folks, we again resorted to play. It was fun to be Mayor or Mr. Brooks or Mr. Scales and make a short speech telling an audience why it is good to live in Greensboro. And so our posters grew apace, with such expression as "a

(Continued on page xi)

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(Continued from page ix)

smiling country side," "the winter so blessedly short," etc.

So the busy days pass.

We may, if we will, lose time and energy in worrying because of handicaps of various kinds; for seeming lack of understanding of our job on the part of our associates; or for lack of equipment and time allotment; but, how futile and foolish! This attitude would constitute our own worst handicap.

Since "art has ceased to limit its refining influence to the favored few," let us get busy with song rather than sigh, for we must be willing to follow Ruskin's advice and build "neither for pride nor for money but for love; for love of our art." When we do this, we may count ourselves worthy to take part in the training of our young people, to the end that they may more fully qualify for life's best in everything.

THE EDITOR, PEDRO J. LEMOS, announced a year ago in the May and June SCHOOL ARTS that he would hold a California Summer Session during 1926. His limited enrollment of thirty was completed during last October, as announced in our columns recently. He is still receiving many applications for enrollment which proves that our readers are faithful readers even of the back numbers of THE SCHOOL ARTS MAGAZINE. With fourteen names on a waiting list, the editor does not feel that more names should be added, and the regular enrollment is completed. There are other good California Sessions in art for those who wish to visit California during the summer and announcements of these schools will be found in our advertising section.



THE BRECKENRIDGE SCHOOL. One of the oldest and best known of the summer schools of art, is the Breckenridge School at Gloucester, Mass. It is now entering upon its 27th year, the seventh at Gloucester.

The instructor, Hugh H. Breckenridge, the well known painter, is the senior member of the faculty of the Pennsylvania Academy of the Fine Arts, Philadelphia, where he has taught continuously for the past thirty-two years. Few painters have had a longer or more varied teaching experience.

(Continued on page xiii)

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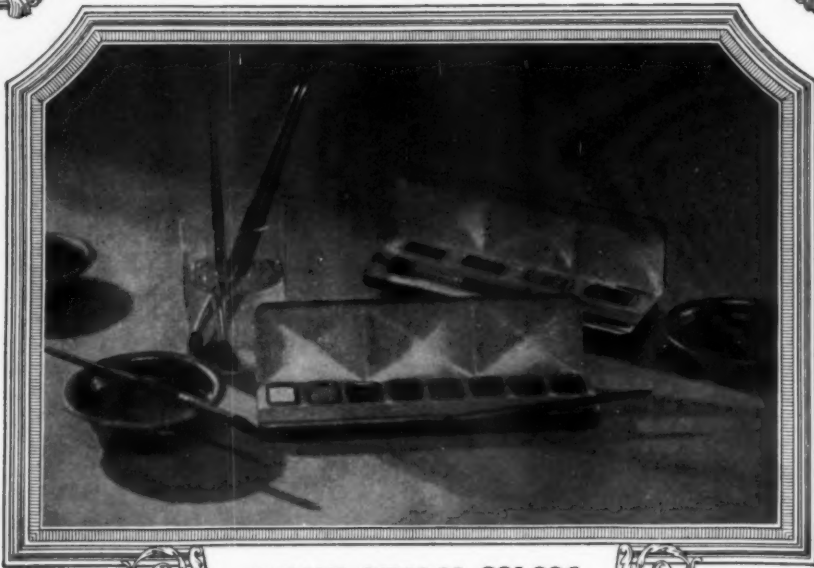
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(Continued from page xi)

His interest in Color, with his own experimental work, has been largely instrumental in developing the popularity of the School. Many painters, whose work is seen in the Museum exhibitions, have received a larger part of their training under him, where his influence has been felt in the development of the personal tendencies of the students in allowing them the freedom of expression which all modern education demands.

Gloucester has been for years a mecca for painters, and has supplied to many American artists the subject matter for important canvases. In one of the most interesting parts of Cape Ann the Breckenridge school offers alluring attractions.



THE THIRTY-SECOND SESSION of the Summer School of New York University will open Tuesday, July 6 and will continue for six weeks. The great growth experienced by this branch of the University in the past two years under the direction of Dean John W. Withers is reflected in the bulletin of the School just issued. The faculty will consist of one hundred and eighty-five men and women, the larger proportion of these being recruited from the regular staff of New York University; a number of specialists in different fields have been drawn from the outside.

In all two hundred and ninety-six courses of interest to teachers, undergraduates, and graduate students and others specializing in music, art or dramatics will be offered. A special course in Art Appreciation, principles and practice of design and methods of teaching the graphic arts is under the direction of R. A. Kissack, Supervisor of Art and Industrial Education, St. Louis Public Schools.



IN PREPARATION for commemoration of the one hundred fiftieth anniversary of the signing of the Declaration of Independence, the National Education Association has prepared a book of more than a hundred and fifty pages—"The Drama of American Independence"—containing Pageant Episodes for schools and colleges, and other useful material to aid teachers and pageant managers in working out the details of costume and staging.

This Sesquicentennial Exposition which opens in Philadelphia, June 1, 1926, will furnish the background for awakening in the minds and hearts of the present generation a respect for the Constitution of this free land and a greater realization of the noble heritage which has been handed down from the signers of the Declaration. Every school should have at once a copy of this splendid book. Ask your principal, superintendent, or college president, many of whom now have copies, or write direct to Dr. Joseph R. Wilson, Director of Education for the Sesquicentennial International Exposition, Independence Square, Philadelphia, Pa.

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